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Ann Marie Borys
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Ann Marie Borys is an architect and educator living in Seattle, WA. She holds professional degrees from the University of Maryland and Syracuse University, and received her doctoral degree from the University of Pennsylvania. She currently teaches courses in theory, history, and professional practice in the Department of Architecture at the University of Washington, College of Built Environments. Two of her articles on other works of Scamozzi have appeared in the *Journal of Architectural Education*.

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Carolina Dayer is currently a PhD candidate at the Washington–Alexandria Architecture Center, Virginia Tech, where she received her MArch and has taught design studios and theory seminars since 2009. Her research on architectural drawing in design has been presented at international conferences. She was an organizer of the International Symposium and Exhibition "Constructing Imagination" held in 2010 at Virginia Tech. In a recent exhibition, *Behind Drawings:*

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Mirrored Narratives, Carolina exhibited her physical work through an exploration of genetic drawings. She was involved in the editing and Spanish translation of Alberto Pérez-Gómez's forthcoming book: *El Sueño de Polyfilo* (*The Dark Forest*). Carolina has practiced architecture in the US and has been a licensed architect in Argentina since 2005.

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on Oskar Schlemmer and the body in architecture titled "Form the Man: Oskar Schlemmer's Vordruck." Her drawings and constructed images have been published in a number of architectural journals: *Intersight IV* (1984/85), *Journal of Utopian Studies* (1998), and *20th Century World Architecture: the Phaidon Atlas* (Phaidon Press Ltd, in press October 2012).

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Peter Goché is a Lecturer in the Programs of Architecture and Industrial Design at Iowa State University. Goché holds a Masters degree in Architecture from Iowa State University. He taught in the Department of Art at Drake University before joining the faculty at the Iowa State University, where he coordinates and teaches design studios exploring architecture in relation to culture, landscapes, and fabrication. For the last decade Goché has produced research assemblies specific to the ritualized landscape of Iowa. He is co-investigator/author of *Guidelines for Spatial Regeneration in Iowa* funded by the 2007 AIA Board of Knowledge Committee. Goché has presented his design work and scholarship at many conferences and cultural institutions in North America.

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Timothy Gray received his Masters degree in Architecture with honors from the University of Cincinnati and was awarded the Branner Prize for travel abroad. Timothy has practiced for over 20 years, establishing Gray Architecture in 1994. He has completed a broad range of award-winning residential, commercial, and retail projects, which are featured in a variety of publications. Timothy, currently on the faculty at Ball State University, has taught at the California College of the Arts, UC Berkeley, and as a visiting professor at Dalhousie University in Halifax, Nova Scotia, where he led a Free Lab in the summer of 2006. He has exhibited sculpture and furniture extensively. In 2008 he received an "Outstanding Creative Endeavour" faculty award. His recent works abroad include projects in Mexico (El Carmen rammed earth and indigenous construction, with Professors Motloch and Pacheco in 2005); and re-building post-Tsunami in Kalemetya, Sri Lanka (with Professors Janz and Perera). His Straw Bale Eco Center received a State of Indiana Award of Excellence from the American Institute of Architects and the NCARB Prize from the National Architectural Registration Board. Gray is currently the co-director of CAPItalia, an immersion field study in Italy, France, and Greece.

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and directed numerous performances throughout Indianapolis including collaborations for the annual Spirit and Place Festival, which received the NUVO Cultural Vision Award. She was selected as regional artist for the Lewis and Clark ArtsCorps, and was awarded a Creative Renewal Fellowship from the Arts Council of Indianapolis to study site-specific theater with Firenza Guidi in Italy. Melli choreographed and performed in *Jocasta*, a film directed by Elise Kermani, which won the "Best Experimental Theater Award" at the New York International Festival in 2009, and was the Unit Director for *Poe and the Museum of Lost Arts*, a performance that took place at 3LD Art and Technology Center in New York City in 2010. She has taught dance for over 25 years and is currently teaching site-specific theater and stage movement at Butler University where she has directed and choreographed several plays including *The Dreaming of the Bones*, which toured Ireland.

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Lisa Landrum is an assistant professor in the Department of Architecture at the University of Manitoba, where she teaches both design and the history and theory of architecture. Landrum is also a Registered Architect in New York State, having worked in New York City for several years before returning to academia. In 2010, she completed her PhD in the History and Theory of Architecture at McGill University. Her dissertation explores the mythic bases and poetic origins of architectural acts by interpreting two ancient Greek plays in which the protagonist is called "architect" just as he is directing a scheme of transformation for the common good. These previously unstudied architect-figures, and the plots they lead, not only provide insight into the emergent role of architects in the fifth century BCE, but also vividly dramatize certain representative deeds and ethical dilemmas which remain to this day integral to an architect's performance. Landrum has presented aspects of her research at various international conferences and is currently preparing further writing for publication.

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Press, 2000), and *Dams* (W.W. Norton, 2009). Book chapters include "Three Views of 'Frontier' at the World's Columbia Exposition," in *Architecture as Experience*, ed. Dana Arnold and Andrew Ballantyne (Routledge, 2004); "The Architects' Office of the TVA," in *The Tennessee Valley Authority: Design and Persuasion*, ed. Tim Culverhouse (Princeton Architectural Press, 2007); and "Flows as Agents of Transformation—Benton MacKaye und die TVA," in *Landschaftslichkeit*, ed. Irene Nierhaus, Joesch Hoenes, and Annette Urban (Reimer Verlag, 2010).

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Gray Read is an associate professor in the Department of Architecture at Florida International University. She holds a PhD from the University of Pennsylvania and focuses her research on design traditions in architecture that shape urban life. Her publications include: *The Miniature and the Gigantic in Philadelphia Architecture: Essays on Designing the City to Human Scale* (Edwin Mellin Press, 2007), and "Public Space as Theatre in Multiple Miamis," in *Miami Modern Metropolis: Mid-Century Architecture and Urbanism,* ed. Allan Shulman (Bass Museum of Art, 2009). She is completing a book on Edouard Autant's five theaters: *Quintessential Theatre of Modern Architecture: The Experiments of "Art and Action."*

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Beth Weinstein (M. Arch. Columbia University) was a project architect in the Paris office of Jean Nouvel before founding her own practice, Architecture Agency. She taught at RPI, Pratt, the New School, and Columbia University before joining the faculty at the University of Arizona, where she coordinates and teaches design studios, enclosure technology, and seminars/workshops exploring architecture in relation to performative, scenographic, and choreographic practices. At the UA, she and her students have created sets for performances, and she recently curated *The Collaborative Legacy of Merce Cunningham*, an exhibition focusing on Cunningham and other choreographers' collaborations with architects. She has published on the topic of performance design in the *JAE, Places*, and *The Architects' Newspaper* and has presented her design work and scholarship on this topic at the Prague Quadrennial, SEAM2009 (Sydney, Australia), and many conferences, universities, and cultural organizations in North America.

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Tracey Eve Winton is an architect and scholar who holds a PhD in the History and Philosophy of Architecture from Cambridge University, and an MArch in the History and Theory of Architecture from McGill University. She teaches design studio, cultural history, and urban history at the University of Waterloo School of Architecture, Canada, and in Italy where she is Director of Studies for the Waterloo Rome program in Architecture. She is currently completing a translation of the *Hypnerotomachia Poliphili* (1499). Her research interests include landscape in Renaissance painting, theater and performance, detail and ornament in architecture, ruins and architectural spoils, hermeneutics and representation, and the art of memory.

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Acknowledgments

The process of bringing together this collection of essays has been a privilege and a pleasure. The book represents the generosity and cooperation of a group of scholars and designers dedicated to exploring the ideas that underlie architectural design. Their ongoing research, enthusiasm, and insights into the topic built this project from a conference discussion at the Association of Collegiate Schools of Architecture in Montreal into a far-ranging exposition of the essential intertwining of performance and design.

Several in particular have assisted the process by reviewing manuscripts and offering advice, including Sarah Bonnemaison, Paul Emmons, and Alberto Pérez-Gómez. Other colleagues reviewed manuscripts with honesty and precision along the way. We thank Roann Barris, Karen Bradley, Marina Giammattei, Amy Gilley, Rumiko Handa, Adam Hardy, Thomas Mical, and Madlen Simon. Joseph Rykwert and Raymond Quek were particularly helpful in guiding our efforts as the project took shape.

We also thank our respective universities, Virginia Tech's Washington–Alexandria Architecture Center, particularly Jaan Holt and Paul Emmons, for supporting the project both materially and academically, and Florida International University for a sabbatical leave that allowed time for concentrated focus.

Marina Marmelic has been an invaluable editorial assistant, who kept the manuscript on track. Finally, Ashgate editor and publisher Val Rose encouraged us from the start and cheerfully replied to all our queries throughout the process. This book represents the thoughtful, timely, and cooperative effort of those involved.

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Introduction: The Play's the Thing

Gray Read

What if buildings were considered not as objects but as actors in the city, which perform with and among people in the small improvisations of urban life? What if design focused on how architecture acts, even without moving, in a thousand stories depending on the people, the place, and their interactions in the moment? From this point of view, an architect is akin to a theater director for he or she develops a building within a narrative of use, so that it may interact meaningfully with people and place. If director and architect embrace their multivalent ethical roles within a community, both aim for more than simple enactment or fulfillment of a functional "need." Both have the power to craft situations that invite flashes of real understanding to ignite between people, so they may act thoughtfully in their own lives. Both architect and director set up the broad conditions of a situation, and then focus tightly on the details in order to open up events, like a well-made dinner party can open to free-flowing conversation that has nothing to do with food. A well-wrought performance seeks an ineffable chemistry, both planned and unplanned, so spectators and performers alike come away having shared something real together, while a well-wrought building opens to the events of life, both planned and unplanned, so that people can make the choices that define their lives.

The contributions presented here collectively explore the deep tradition of thought that casts architecture as both set and player in the ongoing theater of social life. They offer historical analyses of how architecture acts in the social world as well as examples of architectural experimentation in theater with real people in real time, which might enrich contemporary design practice. In these studies, memory and imagination merge, so looking back is a means to look forward and to speculate on how architects might act now.

In this collection, we focus on how people, places, and things interact in time in relation to each other, rather than on their separate identities, thus developing a heuristic approach associated with ecological thinking. First, we observe that architecture acts, albeit not as a human actor. Buildings are created things or, to use sociologist Bruno Latour's term, "non-humans," that act socially with people in

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place. Secondly, we understand "performance" to include the social role-playing and negotiation of everyday life as well as formal, staged presentations. This definition is consistent with the work of contemporary scholars of performance who consider any action that is contrived to be seen (or read or heard or measured) by others as performance.[1] So the swish of a dress on a summer day in the city is a performance by the person wearing the dress and by the dress itself. The city also has a role, as well as those who notice the subtle rustle that might be a flirt. From this point of view, the architect works behind the scenes, directing some of the non-human actors who perform every day in the city. Each decision by an architect, like those of a director, affects what happens in ways that he or she can intuit but not determine. A director's vision emerges with and through actors, while an architect's vision evolves within the social and physical practices of drawing and construction that create buildings, which act in the city.

This point of entry draws on ideas of "event" and "situation," which continue to accumulate a rich meaning in many fields including architecture.[2] An event is simply something that happens in a place and for a duration of time, so the emphasis is placed on action rather than object. "Situation" summons Jean-Paul Sartre's assertion that freedom is meaningful only through choices made in a resisting world. In and through situations, one chooses who one will be.[3] Sartre's ideas extended into the Situationist movement in art and literature in the 1950s and 60s, which influenced a group of leading architects including Bernard Tschumi and Rem Koolhaas in particular, who build to provoke meaningful events among people.

A situation includes all those present as well as the objects, phenomena, and circumstances that play a role.[4] From this point of view, the same movie seen on successive nights is a series of distinct events because the audience and the moment change. Likewise, the habitual activities within a building may have a cycle and rhythm, but are continually remade by the inhabitants who choose how they will use the spaces, even as the physical construct remains the same. The movie and the building perform in many events with a changing cast of active participants. From that point of entry, the intellectual project proposed by the essays presented here considers buildings not as objects in relation to other buildings or even as expressions of social structure or cultural aspirations, but primarily as actions in the world that make a difference in the social life of a place.

So how does architecture act? Theater director Peter Brook tells a story at the beginning of a treatise on theater that recognizes the power of architecture and of choice.[5] He recalls trying to speak at a university on a stage in the glare of lights, where he could not see his audience. Suddenly he stopped, realizing that his words made no sense cast out into the darkness to no one in particular. At his request, Brook and the audience moved to a classroom, where they packed in together in close contact with each other. By sharing the space Brook could recognize the audience, not as an anonymous mass but as a group of students, and his talk became a conversation. As soon as he escaped the "one-way glass" of the stage, Brook could give his attention to the students, while they gave theirs to him, and talk could flow with ease. Brook stressed that attention is the most valuable gift

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that one person can give to another and also the most difficult gift to hold. Actors who ask for attention are continually at risk of the sly creep of boredom.[6] In his story, the classroom acted with Brook and the students to keep boredom at bay.[7]

Brook writes, "The essence of theater is in the mystery called 'the present moment.'"[8] He designs performances as structured conversations that emerge among actors and audience in a well-defined place and time. He challenges actors to speak with their bodies face-to-face with spectators, so they might feel every movement together in the moment. In 1972 Brook and his troupe visited desert towns in Africa, performing on a carpet they laid out on the ground. By stepping on the carpet an actor asked for the attention of those gathered and carried the burden of holding it. Stepping off the carpet, he or she became a spectator alongside others and re-entered the social role of being a stranger in the town. On the carpet a gesture or word could summon a fictional world that townspeople could embrace as a story, laughing with the slapstick and feeling with the characters, as they responded to both the actors and their neighbors.[9] The carpet almost magically empowered actors to construct an imaginary elsewhere within the intense presence of townspeople gathered together, an elsewhere that was not exactly superimposed on the architecture of the town, but there nonetheless.

Laying down a carpet, or even drawing a circle in the dirt to designate a space, is a primary act of both theater and architecture. That act demarks a doubleness in the present, so that being there can be understood as simultaneously in a landscape and set apart from it, in the immediacy of time and set apart in an alternate time of a story, conversation, or other event. Brook describes theater as a multi-layered, human connection in the present moment that "releases the hidden collective potential of thought, image, feeling, myth, and trauma … so powerful that it can be dangerous."[10] In this sense, theater both opens up time and compounds space. To create this doubleness, Brook argues that theater needs only an empty space, someone who walks across it, and someone who watches. The space, by its emphatic emptiness, stands open to imagination.

In this conceptual framework, Brook's work as a theater director is architectural. He creates a place and atmosphere, a situation, where the creative imagination of both actors and spectators can flourish. Brook's carpet also gives the empty space of theater an edge, a threshold that one can leap or straddle, thus making the doubleness of theater tangible through an architectural gesture. Similarly, the threshold of a room defines a realm apart from its surroundings, for example a meeting room, dining room, or garden, where events can unfold with an independent sense of time and purpose, even while remaining in place and on the clock.

Much of modern theater focuses on drawing spectators into the ambiguity of acting in the story and acting in the social world simultaneously, highlighting the roles of the "real" world as performance and conversely casting theater as real, social action. Parables, parody, and political theater in particular walk this line, so actions on stage directly affect actions in life.[11] For example, when director Augusto Boal returned to Argentina in the 1970s, governmental repression made meaningful traditional theater impossible, so he acted in the streets, devising events, in which

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actors played in and on everyday life with the purpose of making the effects of political oppression felt. In this "invisible theater" passersby who watched or participated were provoked to think about their own situation, yet they might learn only later that the actions were pre-conceived.[12] This form of theater clearly can be manipulative. Yet it occupies the same territory as architecture for it engages people unawares in the actions of daily life, and can invite them to see their own actions in an alternate story of "reality," like opening a window can suddenly bring in the scents and sounds that remind us where we are. Boal effectively snapped open the narrative of daily life and cast passersby as "spectactors" (his term), erasing the distinction between actor and spectator. He acted so that the shock of double vision might spur citizens to action.

WHY THE ART OF ARCHITECTURAL PERFORMANCE IS IMPORTANT NOW

Most immediately, the skills to create theater are the skills of urbanism, the deft creation of places where people come together to speak and listen in the many forms of social encounter. Buildings play a part every day in the actions of those who inhabit them, often at the boundary of awareness, like Boal's invisible theater. Metaphorically the city has always been the theater of urban life, the built microcosm where people act socially and strategically, often so that others will watch.[13] The quality of urban life and the choices people make have much to do with how architecture organizes and presents people to each other and how it opens to the improvisations of life or resists them, for example Peter Brook insisted on finding a room better suited to the conversation he had in mind. Luckily the building was flexible enough to offer an acceptable room, although a nimbly designed building could act with more character than flaccidly accommodating his request.[14]

Brook's empty space of performance only works when surrounded by people. Its emptiness actively presses into the fullness of the city to make a place for thought and action. In desert towns in the Sahara, Brook learned by trial and error where and when to set out his carpet so an event would work well. In a notable failure, Brook laid the carpet in a narrow street and drew a crowd that was too big. The actors found themselves aggressively squeezed on all sides so they could neither think clearly nor connect with the spectators. Even the slapstick fell flat. The next day, they chose a public square on the edge of town where they drew a crowd mostly of children, so the improvisation took a different direction and everyone had fun. Throughout the trip, Brook experimented with the place and time of carpet plays, and each choice emerged in the character of the improvised event.[15] Through these experiments, Brook learned to read city structure and the urban life it holds, so he could place the carpet strategically. Similarly, architects can hone urban sensibilities through observation and experimentation in the city, so the architectural spaces they press into the city might act skillfully with people in the performances of urban life. Such urban knowledge was long a part of an architect's intellectual heritage, yet the erosion of cities in the twentieth century also eroded that base. Rebuilding now requires constructing anew the practice

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of urban thinking. To remember historical urbanism through study and to learn contemporary urbanism through experiments that engage real people and places can enrich architectural imagination and build urban skill.

At a deeper level, thinking of architecture as performance reckons with the real by placing buildings back into time, focusing on how the physical design plays out among people—in the instant and over a long duration. To cast buildings as players in urban life suggests that their primary value is not in what they are but in what they do, as acts of imagination in and of the world. This shift from identity toward action turns away from treating buildings as autonomous objects to be seen or experienced by well-behaved viewers. The thing-ness of buildings seems to fade into the flow of events that subsumes them with people, systems, and phenomena.

Consider a street market, for instance, which changes from week to week and season to season. Which part is architecture? What is infrastructure and which part display, performance, or urban event? When architecture is an action, then it does not have to be a building. Currently, the profession is broadening to include practices that act solely in the virtual realm and those that reach out into the city to modify infrastructural systems in ways that may not leave a visible trace.

In this change of focus, the role of buildings broadens to become more social partner than disposable product. Bruno Latour half-jokingly calls everything that is not a human being "non-humans," thus backhanding the social sciences for excluding the ecological/material world from studies of social behavior, "like the missing masses for a cosmologist trying to balance out the weight of the universe."[16] He enters the question by considering how designed objects act socially, for example he writes in detail about the mechanical chivalry of the door-closer, which acts with at least part of a doorman's courtesy, yet extracts the person from the task.[17] In his discussion, Latour queried the door-closer in an effort to propose an intellectual structure that gave non-humans an equal role, as actors who affect other actors, whether they engage humans or not.

The action-oriented shift in thinking, which Latour pursues in studies across several disciplines, demands that social actions be considered in the same terms as physical and ecological actions, for none are truly separable.[18] From this base, one might ask how architecture acts in relationships between people and species other than human, or what the smallest modification in a landscape is that might spark a new situation. Thinking ecologically, all actions make changes in relationships that can induce other changes in a cascade or flow of effects, rippling far beyond the source. In this sense, design is a well-studied action embedded in a web of previous actions that coalesces in an identifiable thing, a building, which is then let loose from its architect to affect the continuing present, and open like a question for other actions to follow. In Latour's terms, architecture acts across many arenas of description—political, social, cultural, theatrical, technological, medicinal, artistic, material, poetic, etc. Its actions have real consequences that can be observed and measured, limited only by the questions we ask.

The shift of thought that refocuses architects on making things happen rather than making things brings together two, seemingly contradictory, meanings of the words "performance" and "act." In one sense, a car, an employee, and a building

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"perform" insofar as they "act" effectively in the physical present. The car goes fast, the employee meets objectives and the building shelters and protects people as it was designed to do. Performance is measured against a standard: 0–60 acceleration time, miles-per-gallon, sales-per-month, and many other criteria that show changes to the physical and social world. This sort of performance is often called function. Alternatively an actor or musician "performs" insofar as he or she "acts," representing something not present by telling a story or creating an ephemeral experience in a bracketed world identified as "not-real." A musician's performance may be measured in terms of right notes and wrong notes in following a score, but surely the truer judgment emerges in opening the mind and the heart to a shared spirit, across the threshold of "what if?" This kind of performance is usually called art.

A focus on actions rather than objects trumps this division by encompassing people and situations together in narratives of desire. A driver and car go fast together (also depending on a good road and gasoline, etc.) and a poetic desire to fly is as old as Icarus; an employee works a job, so person, task, and the things affected by the work conflate with a narrative of the company mission and personal identity; and the act of sheltering depends on the stories of both building and inhabitants. Similarly, a play or concert includes the actions of those presenting a narrative or song and those watching and listening, as well as the actions of the place, the set, and the story. Among them, the event opens to shared imagination and real choice. The performance of architecture with people in place is both physical and narrative. It plays a significant part in events that make measurable changes in the world and reflect on them simultaneously, often in the same move.

This collection of chapters on architecture, the most "real" of the arts, explores its intersection with the most "unreal" of the arts, theater, to find them wrapped around each other. The chapters are presented in two groups. In the first, "Designing Performance," authors consider the act of making architecture. They focus on how architects work behind the scenes in the process of design to create entities that perform effectively either on stage or in daily life. This process reveals a rich negotiation between many actors, both human and non-human, that continues in the performance of the finished work. The second group of essays, "Performing Design" explores how buildings perform in the city with and among people. In particular, authors consider how both architecture and theater create the ambiguous thresholds that frame play as life and life as play, and look at how people straddle and cross them. As playwright Tom Stoppard bluntly observes, every exit is an entrance somewhere else.[19]

DESIGNING PERFORMANCE

Two studies open the drama by reaching into ancient stories of the origin and acts of architecture. Alberto Pérez-Gómez revisits the Vitruvian story of the birth of architecture to find a clearing, similar to Brook's open space, where people

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gather to give attention to each other and open their minds to the breath of the spirit and the voice of stories. This primary act of architecture coincides with the mythic creation of language and culture. Lisa Landrum follows in a second act that reconstructs an original understanding of architectural acts in a play by Aristophanes. "To architect" is recognized as a civic act, which creates conditions for peace and the good of the *polis*. Framed in this way, architecture is less an object than an action of bringing people together, so they can speak and listen. Both contributions rediscover an ancient architectural tradition that places narrative and dramatic interaction at the heart of social life.

Within the large scope of "to architect," the defining action of a designer is to draw, to commit line to paper. Paul Emmons and Carolina Dayer examine this seemingly direct act to find an instant-to-instant improvisation between drawer and drawing. As an example, they look closely at the work of artist Paul Klee to find high-risk feats of line that solidify the actions of drawer, pen, ink, paper, and viewer in non-moving motion.

How the actions of life intersect the actions of design is the focus of Sarah Bonnemaison's study of the invention of a modern apartment kitchen. The daily patterns of cooking and eating in Le Corbusier's Unité d'Habitation contain within them the personal history and the process of design undertaken by the designer of the kitchens, Charlotte Perriand, as she navigated between efficiency studies, the long-held traditions of family life, and a modern role for women in the city.

In Latour's terms, the cast of characters in Bonnemaison's story might include, in addition to Perriand herself: kitchen appliances, American home economics, an image of a woman preparing a salad, and post-WWII reconstruction. Latour would give each of these entities equal footing as actors that affect others, so no special ontological privilege is given to people over objects, concepts, or events. Some of their interaction is still embedded in the habits of apartment dwellers, even as conditions change and new bargains are struck.

A reading of architecture as ongoing action within time emerges clearly in Peter Goché's photographs of performances centered on buildings that act in the present by recalling the roles they played in the past. The buildings, which have survived change and reuse, are central characters in Goché's slow, ritual-like events. The experiential character revealed in performance suggests that the buildings have a presence as part of the landscape, which grows stronger through their adaptation or resistance to change.

In the last act of this section, Tim Gray and Melli Hoppe incite an old building to become a player in the process of design and performances presented by students of architecture and students of theater. As part of a design studio, the two groups interacted with a gutted theater building by creating objects and movements that modified the structure and occupied it in new ways. The students built and performed in creative negotiation with the place, with each other, and ultimately with a larger group who came to watch the performance.

In these chapters the process of design emerges as interaction, improvisation, and negotiation between many actors, which remains embedded in whatever is

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produced and continues to play in the ongoing present. The inquisitiveness and joy of design at its best lays the groundwork for architecture that is sustainable in both fact and spirit.

PERFORMING DESIGN

Performance theorist Richard Schechner writes that when he performs he feels that he is "not me, and not not me either."[20] His double negative (and logical contradiction) conveys the ambiguity that defines theater, as well as the elusive nature of identity in the first place. To cast architecture in that suspension recovers its playful seriousness in the sense that buildings propose a utopian world (a non-place) at the same time that they modify the physical world that is clearly not a non-place. Architecture catches us in a double bind.[21]

The Italian baroque theater in particular played on the ambiguity of street and stage, casting architecture as scenery and scenery as architecture, citizens as players and players as citizens. In the 1550s Sebastian Serlio published a set of drawings for stage settings that depict the proper place for tragedy, comedy, and satire: tragedy required the town square where the king's actions represented the state; comedy resided in the courtyards and interiors of palaces where the domestic life of the nobility unfolded as a soap opera; satire, raucous and sexual, was unleashed in the countryside.[22] All actions had their proper place and all places their role in the order of life.

Serlio's idea that the city was a place for the weighty performances of public life was articulated particularly powerfully in the architecture of a theater built in Sabbioneta, Italy in the late sixteenth century. Ann Marie Borys invites us into the double bind of a building that engulfs spectators in a vision of an ideal city, casting the theater as city and city as set. Through illusion, allusion, and projection, the theater in Sabbioneta juxtaposes the world of the play with that of the city, setting up a shock of recognition at the threshold.

In contrast, the countryside made a setting for satire. Tracey Winton examines how Palladio's Villa Rotonda, perhaps the most-studied building in Western architectural history, frames the fields around it as the realm of the satyr, the sexual trickster. By recognizing a counterpoint between the villa in the country and Palladio's other project in Vicenza, the Teatro Olimpico in the center of town, Winton analyzes the villa not as a geometrical object but as a theatrical viewing box. This shift in scholarly approach puts people back into the scene and puts the building into time as a narrative and into place as an act of landscape.

In Serlio's scheme if the urban scene is suited for the momentous events of tragedy, then what of festival—the few days every year when the city is purloined for pleasure? Mikhail Bakhtin notably called medieval festival "the world upside down," when peasants rule the unruly streets in an orderly disorder that somehow returns to normal right on time. Playing an urban scene as revel and satire surely turns the serious architecture of the city into a landscape of adventure. Urban festivals, surviving in contemporary Mardi Gras and other holidays, overrule

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architecture in acts of theater that can throw the deeper structures of social life into question, twisting one's point of view or reigniting memories of how the existing hegemony came to be.[23]

Carnival's annual reversal of city and theater is a community event that has survived from medieval holy days to contemporary urban raucousness. Everyone is both actor and spectator. In view of this lineage, Louise Pelletier considers the architectural action of Oscar Niemeyer's *Sambodromo* in Rio de Janeiro, a street stadium which presents festival parades as spectacles for tourist entertainment, turning Bacchanalia to profit and banishing satire to the margins.

If satire is the voice of festival, then its tone is playful and its topic political. Christine Macy offers an example from nineteenth-century Germany in which disenfranchised residents adopted the satiric wit of a traditional festival parade to make their grievances heard. They acted together in the playful realm of festival to appropriate the streets and to prod the political structure toward change, thus architecting a peaceful transition toward more inclusive government.

In both cases, carnival bares the push and pull of power by occupying the city while defining the actions as play in a not-serious time out of time. The mask of "not-me," particularly of a joker, allows bitter differences to be aired, and may open the way to change in the world of "not not-me." When the dawn breaks to bring the city back to normal, something is changed. Normalcy itself is seen more clearly as another act in the play, albeit a weightier one; the roles (and architecture) of daily life are distanced somewhat, like costumes that hang in the closet next to the feathers and sequins of carnival. Other narratives become plausible as well as other roles. In the morning, we check again on the important relationships to see whether they have shifted in the night.

In Latour's terms, the actions of carnival are equal to those of any other time of year. They gain strength through allegiances with other actors, human and non-human, whether within the bracketed realm of revelry or not. The jester has always been able to challenge the king, but so have philosophies, viruses, drought, rabble-rousers, and statistics.

When actions in theater have the same footing as everything else, moving from one role to another still implies a moment of vertigo in between, as we readjust to a different circumstance. The moment can be as small as an "Aha, you're joking," or as large as a paradigm shift that makes us see familiar things differently. Architecture specializes in thresholds that render some of these shifts spatial, so walking from one room to another, or from city street to interior, proposes a shift of role and an instant of reorientation, however small.

Architect Jean Nouvel expands these vertiginous architectural transitions into a fine art of spatial manipulation that destabilizes expectations, so people may open their senses more acutely to the experience of the present moment. Beth Weinstein analyzes the public spaces of two theaters designed by Nouvel that make a transition from the street into a performance hall. Both heighten theater-goers' awareness of their own movement, position, and the gaze of others, so they might step into the auditorium in the double consciousness of performance.

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Architecture that recasts performer and spectator and confounds their roles has a long history that laid the intellectual foundation for Nouvel as well as for directors Peter Brook and Augusto Boal. The final presentations analyze two architectural settings from the early 1930s that drew on theater to define modern presence in the private realm and in the public respectively. In the first, domestic life was opened to self-awareness by a series of large painted and sculpted figures by Bauhaus theater director and artist Oskar Schlemmer installed on the walls of a house designed by architect Adolf Rading. Marcia Feuerstein examines how the figures interact in their places with people moving through the house to create moments of intense contact between them. Secondly, a series of 1932 performances at the Sorbonne proposed a theater of conversation where professors and students could discuss large moral questions within the buffered realm of "what if." Performances set up architectural/social events in the university and in the city, where public discussions could develop freely, then reach out to act in the political situation swirling around them at the time.

CODA

Recall Peter Brook's paean to the mystery of the present moment. Recall also Latour's philosophy that validates non-humans as actors that make a difference both socially and physically. Each of the stories presented here acts in the present moment that you read it, invoking histories and buildings that you might know. Each modifies those histories and buildings by proposing another way to understand them. Together they lay out an approach to design and architectural analysis focused on how buildings act as competent non-humans that are part of the city and the landscape. They spur us to ask: how do buildings interact with people, how do they interact with other non-humans, including living beings and vital systems, such as water, air, soil, and sunlight, and how do they act within social constructs and institutions? Finally, how do they touch us in the moment, like acts of theater, to spark connections among us, human and non-human, and open up real choice?

Finally, an image of Charlie Chaplin and his cane might crystallize the question. Charlie's cane, a length of bamboo crooked at the top, was a highly responsive partner integral to the character of the little tramp. The cane was part of Charlie's gait, his gestures, and his persona to the point that it was less an object or symbolic "attribute" than wholly subsumed in the character. The cane does not represent Charlie, nor give him special powers. It does not work for him; rather he plays with it to strut like a dandy, hobble like an invalid, fight like a swordsman, poke his rivals, and hook the beauty. In one scene he uses it to catch a fish. The cane was Chaplin's partner over many years of creative practice, in which they explored the pathos of a modern everyman. The little tramp reached out from the stage in earnest playfulness to address some of the most pressing ethical issues of modern life in the city. The cane, through

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its design, acted with Charlie, resisting some movements and strengthening others, beautifully open to improvisation. Could architects design buildings to perform in that spirit?

NOTES

1 Marvin Carlson, *Performance: A Critical Introduction* (London, 1996), p. 6.

2 See Bernard Tschumi, "Space and Events," in Bernard Tschumi (ed.), *Architecture and Disjunction* (Cambridge, MA, 1996).

3 Sartre was referring to moral situations and the radical freedom of choice. See Jean-Paul Sartre, "For a Theater of Situations," in Michel Contat and Michel Rybalka (eds.), *Sartre on Theater* (New York, 1976), p. 4. Guy Debord and the Situationist movement in the 1950s and 1960s defined art as the creation of situations, extending the idea into urban events and architecture's role in them.

4 Marvin Carlson, *Places of Performance* (Ithaca, NY, 1993) describes theater as a socio-cultural event.

5 Peter Brook, *The Open Door* (New York, 1993), p. 3.

6 Ibid., *The Open Door* p. 14 ff.

7 Environmental psychologists study the effect of architecture on social behavior. See the *Journal of Environmental Psychology*.

8 Brook, *The Open Door*, p. 97.

9 John Heilpern, *Conference of the Birds* (New York, 1977), pp. 83–94. This describes one of the improvisations Brook's company developed during the carpet tour of the Sahara desert. Brook launched the tour as an experiment in theatrical communication across boundaries of language and culture. The company improvised scenarios with pantomime, nonsense words and slapstick that evolved with the responses of impromptu audiences in desert towns.

10 Brook, *The Open Door*, p. 98.

11 Bruce Wilshire clarifies this point. When a character is murdered in a play, the actor is not harmed, so the action within a story is not the same as an action in fact. Yet drama is meaningless if it does not impact attitudes, feelings, and actions outside the playhouse. The boundary between performance and ethical, existential actions is always negotiated. See Bruce Wilshire, "The Concept of the Paratheatrical," *The Drama Review*, 34/4 (1990): 169.

12 Augusto Boal, 'Invisible Theater,' in Will Bradley and Charles Esche (eds.), *Art and Social Change* (London, 2007), pp. 213–15.

13 Much has been written about pleasures of the informal encounters of the city, for example: William H. Whyte, *The Social Life of Small Urban Spaces* (Washington, DC, 1980) and Richard Sennett, *The Conscience of the Eye* (New York, 1991).

14 Mostafavi calls this back and forth of improvisation a bottom-up logic of urbanism. See M. Mostafavi and Gareth Doherty (eds.), *Ecological Urbanism* (Zurich, 2010), pp. 36–8.

15 See Heilpern, *Conference of the Birds*, pp. 73–94.

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16 Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory* (Oxford, 2005), p. 244.

17 See Bruno Latour, "Mixing Humans and Non-Humans: Sociology of a Door-Closer," *Social Problems,* 35, no. Special (1988). Republished in William Braham (ed.), *Rethinking Technology: A Reader in Architectural Theory* (London, 2007).

18 See Bruno Latour, *Pandora's Hope: Essays on the Reality of Science Studies* (Cambridge, MA, 1999), chapter 4. See also Graham Harman, *Prince of Networks: Bruno Latour and Metaphysics* (Melbourne, Australia, 2009), pp. 45 and 81. In a recent talk, Latour addressed the ecological calamity we have created. See www.bruno–latour.fr.

19 Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (New York, 1994), p. 28.

20 David Savran, "Shadows of Brecht," in Janelle Reinelt and Joseph Roach (eds.), *Critical Theory and Performance* (Ann Arbor, MI, 2001), p. 273.

21 Utopia literally means no place. Architecture and urban design have long been studied for the ideal plans they embody and for how the physical situations they create correspond with those ideas. Latour considers both ideas and physical things as independent actors that can affect other ideas and things. See Harman, *Prince of Networks*, p. 16.

22 Sebastian Serlio, *The Five Books of Architecture* (1611). His plates of the three stage settings are widely reprinted.

23 For an analysis of the mnemonic role of the Mardi Gras festival in New Orleans, see Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance*, Joseph Arac (ed.) (New York, 1996), particularly chapter 2.

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PART I
Designing Performance

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1

Architecture as a Performing Art: Two Analogical Reflections

Alberto Pérez-Gómez

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Architectural design is usually identified with the production of novel and striking visual images that, nevertheless, seldom result in a built environment capable of revealing a true sense of the inhabitants' place in the world. The result is usually shock and short-lived amazement: one more tourist attraction, an identifiable brand for an institution, or a fashionable destination. Given this prevalent situation, the consideration of potential alternatives towards the creation of more meaningful environments is compelling.

The experience of architecture is never merely spatial, and yet what passes today for architectural design is often no more than a manipulation of geometric spatial concepts. Indeed, our lived world is rich in sensations and emotions that arise from our bodily actions and engagement in the world. Perception is never a purely passive reception: it is action, and the motility of our embodied consciousness implies time.[1] Our lives are in this sense fundamentally deployed in a *temporality* that accompanies our pre-reflective bodily motions and intended actions, and which is also a lived *spatiality*. This interweaving of lived time and space, together with its bearing on significant experience and the construction of meanings, tends to be ignored by conceptual and objectifying design practices. I will endeavor to unearth alternative possibilities by following the analogy between architecture and the performing arts that happens to be present in the depths of our Western architectural traditions. Since performance is by definition a temporal event, whose meanings are therefore impossible to paraphrase beyond their experience, this framework offers a fertile ground to meditate upon architecture. I will offer two lines of argumentation that are not fully autonomous, but will allow me some clarity of exposition.

ORIGINS

The origins of architecture in human cultures are closely related to ritual: as propitiatory and mimetic object-making (as in the case of an altar for sacrifice or

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a tomb), and as place-making for the deployment of rites, which came to include theatrical performances, particularly in the European traditions. Architecture is fundamentally characterized by its capacity to frame such events, rather than by a particular style, materiality, or design method. Sociologist Roger Grainger defines two fundamental kinds of human action.[2] There are human actions performed in the understanding that the agent controls the outcome (i.e. planning). This is the sort of action that becomes more prevalent after the Cartesian ego becomes identified with the autonomous subject in the early nineteenth century, and assumes the role of responsibility for "development" by means of controlling nature and technological domination. This first kind is of course the one we moderns take for granted. Yet there is another sort of action done in the belief that its efficacy is not controlled by humans in any reducible sense, but proceeds from elsewhere, ultimately manifesting the presence of the sacred, or the presence of a meaning that is "already there" before us. This second kind of action is called ritual. While ritual action and the manifestation of the divine through human artifacts were common in traditional cultures, they are arguably less common today, though by no means impossible. As Grainger writes: "the great danger which ritual avoids is the danger of the confusion of man and God."[3] Ultimately life is uncertain, and our self-conscious rational ego controls very little. Yet it is obviously difficult for a modern man to be able to affirm, with the confidence of the medieval Japanese poet Yoshida Kenko (ca. 1233–1350), that "the most precious thing about life is its uncertainty."[4] The possibility of the second sort of action in a secular world, in the form of participatory acts (in dramatic events) and poetic making, is the main argument convincingly articulated by Hubert Dreyfus and Sean Dorrance Kelly in their recent book *All Things Shining*.[5]

If one may dream of an architecture capable of revealing to others a meaningful world, one less flat and nihilistic, one must reconsider the origins of architecture as the space of participatory performance. Vitruvius describes his understanding of the origins of architecture in a few insightful paragraphs at the beginning of his second book of *De Architectura*.[6] He understands this "space" as a clearing in the forest that *makes possible* language and culture, one that will eventually become the political space of the city (the *polis*, the *urbs*). His story starts with a spark from heaven, one generated by the wind in a storm: it is a *gift* whose origin is the divine breath of nature. The spark lights a fire that the first humans manage to maintain and domesticate, giving themselves a "dwelling." This fire lights up human desire as well, revealing the bitter-sweet space in which we collectively recognize ourselves as humans, capable of thought, yet mortal, capable of love and compassion. In "Book One," Vitruvius discusses obsessively the importance of the winds for the health of the city and its inhabitants: he has in mind much more than practical issues. The very possibility of the citizen's spiritual well-being was at stake. Indeed, architecture offered a clearing that was also an epiphany of the sacred—the gift of a place for human situations to be enacted in time—capable of further disclosing through significant action the appearance of a sacred world.

Vitruvius' position in the early Roman Empire is an echo of Greek cultural accomplishments, which included the transformations of ritual into the dramatic

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plays of the classical tradition (ca. fifth century BCE) identified by Aristotle as the first poetic art. As Lisa Landrum suggests in her contribution to this book, the term "architect" identified specific dramatic characters that lead others in acts toward the instauration of order.[7] The call "to architect" appears in works such as *Cyclops* by Euripides and *Peace* by Aristophanes, plays that reveal the cultural roots, connotations, and expectations associated with the person of the architect and his actions, a term that would eventually (a few centuries later) give its name to the Latin discipline of *Architectura*. This understanding adds a new dimension to the more conventional understanding of the architect as "master craftsman," which has been taken for granted in most histories of architecture. In these plays, the "architect" appears as a hero and legislator who opens a clearing for political and social order, a public space (both physical and political) as a site for collective orientation, which is not invented or created, but drawn from the pre-existing orders of culture and the cosmos. Several philosophers and cultural historians have argued that the "space" that opens up between the spectators and the actors and is mediated by the chorus, the same space that is expressed by the physical configuration of Ancient Greek and Roman theater buildings, makes possible the appearance of the sacred for the audience. In this space the acts and deeds of the gods, which contribute to the always possible but often uncanny plots of Greek tragedies, offer the possibility of "distant participation" that characterize *theōria* in philosophy and science.[8]

Not surprisingly, Vitruvius speaks of the architecture of the theater as a cathartic event, not as a mere "building" or aesthetic object. Emphasizing the importance of a healthy site for the spectators, he writes: "When plays are given, the spectators, with their wives and children, sit through them spellbound, and their bodies, motionless from enjoyment, have their pores open, into which blowing winds find their way."[9] Ruth Padel has explained that, indeed, the classical Greeks acutely felt their vulnerability to external forces and emotions, personifying them as demons and divinities. The Greeks perceived what was inside their bodies as the complex seat of consciousness, made of the same fabric as the physical universe, with parts analogous to the earth and qualities mirroring divinities that were dark and ultimately unfathomable.[10] This analogy runs through ancient medicine, anatomical divination, and architectural theory. Thus Vitruvius expresses a belief in similar correspondences as he explains the power of architecture to both reveal a cosmic order and support health and well-being. Forces from the outside of a city or a building were regarded as aggressive and frightening (the source of disease in Hippocratic medicine), therefore Vitruvius considered proper orientation to the winds as crucial for all architecture. In the theater, the vulnerable spectators came to make peace with the world, to find points of coincidence between *phrenes* (or mind) and madness, to try to understand "the terrible as good."[11]

The human voice of the actor, continues Vitruvius, is "a flowing breath of air" that moves "in an endless number of circular rounds, like the innumerable increasing circular waves which appear when a stone is thrown into smooth water." This requires the architect to perfect the ascending rows of seats in the theater by means of "the canonical theory of the mathematicians and the musicians."[12] In

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the design of a theater the architect must apply his knowledge of harmony, and here Vitruvius introduces musical modes and intervals, followed by tetrachords. He also recommends placing bronze sounding vessels under the seats (examples of which have never been found), to enhance the building's harmonic resonance. The plan of the theater should reflect the geometric essence of the sky, starting from a circle and inscribing four equilateral triangles, "as the astrologers do in a figure of the twelve signs of the zodiac, when they are making computations from the musical harmony of the stars."[13] Although Vitruvius is describing a Roman (not a Greek) theater, his account of it as a cosmic place for tragedy is poignant enough. It is here that architecture, in its performance, discloses an order that is *both* spatial and temporal, both bodily and cosmological, revealing the "sense" of being human.

Drama was experienced as a tight weaving of temporality and spatiality that aligned human action with the purposeful movements of the cosmos. Participating in the emotionally charged direction of the plot, the spectators grasped answers to fundamental human questions and attained a heightened self-understanding. Dramatic narrative written by a single poet is distinct from the plural voice of traditional myths, yet both elicit *katharsis,* the recognition of the presence of Being in the tumultuous events of everyday life. The poetic language of Greek drama is by definition metaphoric, and this is paralleled by the architectural poetic image. Both maintain a high-tension gap, an erotic tension, in which the audience encounters the nearness of distant phenomena and the distance of intimate events. In his *Poetics*, Aristotle posits *mimēsis* as the basic function of art: the *sense* that life presents to the artist and which the artist "re-presents" through the patterns and forms of the medium.[14] Rhyme, rhythm, eurhythmy, and harmony are merely attributes of the underlying *sense* that the spectator recognizes in the event, as a universal ground in the possible but improbable plot of the tragedy framed by the theater building.

Thus, I have tried to argue that at its origins, the dramatic dimension of architecture is central to its intended meaning. This condition continues through the Christian Middle Ages (as demonstrated in Louise Pelletier's contribution to this volume), and only begins to transform during the Renaissance, once architectural ideas start to be identified with the visual images of painting. Urban elevations, for instance, attain an unprecedented importance as part of the work of the architect (an early example from the fifteenth century is the work of Bernardo Rossellino in Pienza). Elsewhere I have discussed the implications of the associations between painting and architecture made evident in the early treatises by Alberti, Filarete, and Piero della Francesca, among others, as well as the important differences between the two disciplines' tools of representation.[15] Indeed, it is only with the advent of aesthetics as a philosophical discipline in the eighteenth century that the architectural project starts to be identified with the representation of systematically related orthogonal projections, potentially becoming an autonomous "work" for disinterested contemplation, associated with the other "Fine Arts." This eventually opens the possibility to conceptualize an architectural project as the objectification of a future building in the fully mathematical (and reductive) space of nineteenth-century descriptive geometry and axonometry.[16] Almost in tandem with this latter

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transformation, however, Claude-Nicholas Ledoux recognized towards the end of the eighteenth century the need to imagine a set of poetic and political programs as part of his project for his ideal city of Chaux, resonant with the emerging orders of the modern world precipitated by the French Revolution. Chaux expressed with forceful clarity the original condition of architectural meaning in a social context no longer bound by a transcendental politics.[17]

In this sense, Ledoux's work may be recognized at the inception of our more contemporary explorations of architecture as performance. Every building project arises out of a narrative vision of life towards a new social contract, in stark opposition to both functionalism and all self-referential formalisms. Explorations of this nature continued into the twentieth century under many guises, often inspired by the artistic avant-garde, as it became conscious of the limitations of the retinal image (in the work of Marcel Duchamp, for example), and by the work of cinematographers who clearly understood the spatio/temporal nature of lived experience. In recent architectural practice, the masques of John Hejduk are notable examples in which intended programs (or narratives describing the life of the inhabitants) are a constitutive part of the poetic image. Hejduk's masques are never merely optical or pictorial form: they involve the temporal experience of a significant action.

One might argue as a conclusion that architecture may indeed recover its "original" dimension as performance as long as the program is understood not as a list of parts with square footage, but as a promise for a meaningful (political, public) life issued from the architect's imagination (both rational and emotional). Nineteenth-century functionalism reduced the program to a list of parts to be organized as a diagram and "resolved" like a puzzle in plan, the resulting form of a building being a mere extrusion whose meaning would automatically follow. Such buildings were deliberately intended (and "read," in the competitions of the *Ecole des Beaux Arts*, for instance) as touristic visits for a voyeur, in a linear sequence of unshifting scale. In contrast, architecture as performance privileges the importance of expression in the intertwinement of use and form, drawing their meaning from the recognition of their resonance with genuine, historically generated cultural practices. The experience of such architecture is participatory and never linear: a space for the performance of habits and actions that resist technological reductionism and may yet reveal the presence of the sacred.

MAKING

There is another important (and related) sense in which we may speak of architecture as a performance. As a highly complex operation, architecture involves the collaboration of many people with diverse conceptual and manual skills. This obvious condition has lead some to question the ongoing cult of the architectural ego, and to ponder upon the fallacies of our system of "star architects." Similar considerations have also lead to the "spreading out" of responsibility for the outcome of a project, exonerating the architect from his direct ethical

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accountability—a dangerous position that will be addressed in the conclusion of this chapter.[18] In any event, the common assumption is that architects design or "make drawings" (today digital representations), while others actually build. Part of this assumption is that the actual work of the architect, his or her authorial "genius," resides in such representations.

However, it is easy to demonstrate that prior to the nineteenth century architects generally understood their "work" and ethical responsibility to be kindred to "performance," including the "actualization" of buildings, gardens, ephemeral structures, fireworks, wonder-producing machines, etc.—all works of architecture insofar as they all framed the possibility of cultural orientation. Not only the building of such works, but even their continuing maintenance, their "durability" (Vitruvius' *firmitas*), was the architect's responsibility. Perhaps Alberti was the first to suggest the more modern alternative of displacing responsibility in his fifteenth-century architectural treatise. Even more explicitly in a famous letter to Matteo de Pasti he asks the resident architect to avoid changing the "music" present in his drawings for S. Andrea in Mantua.[19] But the change in attitude that we today take for granted did not happen overnight. Writing also in the fifteenth century, Filarete described the shared responsibility of the client and the architect to engender a future building.[20] The architect, he claimed, was like the mother that had to carry the conception of the client in "his" womb for nine months. The architect received the concept (in the form of ideas expressed in language or numbers), then had to give form to drawings and models, and eventually make possible the transmutation of such imaginary figments into buildings, which once "born" had to be kept healthy and alive: literally like one's own children. Every step of the way enriched the operation, and while many others were involved in the construction process, the architect was responsible for the success and accrued meanings as the work "matured" into existence. His work was a "performance" of the original idea, always an interpretation, never a mere transcription, regardless of the material medium.

After the Renaissance, systems of architectural representation became increasingly more precise and reductive. The assumption of perspective as a central, even paradigmatic, architectural idea, appears explicitly in the theoretical work of the Baroque Jesuit architect and painter Andrea Pozzo, first published in 1693.[21] Orthogonal architectural representations acquired the same status as perspectives —in other words: still symbolic of God's light on earth and of a link between the architect's mind and the divine mind, and never conceived as technical sections in Cartesian space or purely optical emulations of a presumed retinal image like in the nineteenth century—yet capable of fully describing a "project" to come.[22] The final shift that resulted in our own reductive assumptions came with the teachings and writings of Jean-Nicholas-Louis Durand at the turn of the nineteenth century.[23] In the wake of the French Revolution and the secularization of the political realm, this writer and teacher at the *Ecole Polytechnique* (a model for all school or university-based architectural education to come) asserted instrumentality as the only (scientifically) unquestionable value in architecture and architectural drawing: the efficiency and economy of the design operation, leading to functional buildings. This theoretical framework makes "architecture as drawing" possible: the production of

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buildings by school-educated "professionals," potentially executed by others (or in our own days, by a robotic machine) through precise notations. This technological practice is in sharp distinction from an architecture performed by expert architect/builders educated through apprenticeship, endowed with conceptual and manual skills that were traditionally the manifestation of embodied wisdom. Indeed, Durand emphasizes the futility of rendering and color in all forms of architectural drawing; he teaches his students that the use of precise ink lines and absolute precision are indispensable. Drawings focus on the building as object/form, on its geometries and dimensions deployed in the space of descriptive geometry. All additional "information" was deemed irrelevant to meaning.

Let me reiterate: prior to this moment of transformation that sees the beginning of a modern paradigm for representation, architects drew and built models, but the artifacts produced were never reductive. The process of construction "performed" the work of architecture as a translation of intentional, symbolic traces: mostly plans and elevations, and also sections that revealed the "shadowy depths" of the building to come. Such performance was its fulfillment; the architect was deemed responsible for its meaning and emotional effect, despite the complexity entailed in such translations. Furthermore, it was generally acknowledged that the work "gained" in richness in the process of translation from drawing, to physical model, to building. Significantly, this situation in architecture is analogous to musical practices in which, as demonstrated by the eminent musicologist Lydia Goehr, most musical works produced by composers prior to Beethoven's time in the early nineteenth century were invariably dedicated to a "function" (a party, a dinner, a funeral), conceived therefore for a specific place (a hall in a palace, a performance space, a garden—but never a ubiquitous theater), "authored" (or co-authored) by the client, and only accomplished in performance, preferably conducted or played by the composer himself.[24] No one assumed the musical work's autonomous existence on a piece of paper, as a score, just as no one would have assumed that architecture existed as an idea represented in a set of drawings.

Under these conditions, apprenticeship was the real education of the architect, with the few exceptions of the weekly readings in the *Académie Royale d'Architecture* in Paris and J.F. Blondel's relatively short-lived money-making school in the mid-eighteenth century. At the time of Piranesi (ca. 1750s), Jean-Laurent Legeay started to teach his Parisian students, who included many of the now famous "revolutionary" architects of the next generation, that to make architecture the architect must provide a fully comprehensive picture of the future building, including an aerial perspective and a full set of drawings and specifications. This redefinition of the role of the architect was later institutionalized by the *Ecole Polytechnique* and the *Ecole de Beaux-Arts* in the nineteenth century. The work of architecture thereafter existed as drawings, intended as instruments that might dictate with utter precision their execution in the world of experience (exactly like a score by Beethoven or later composers, filled with modulation marks and metronome readings expected to be followed with utmost precision by the interpreters, regardless of the physical conditions and particular circumstances that made possible the work's performance). This created the delusion that the

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Cartesian spaces in which the design was conceived (the three planes of the newly invented "descriptive geometry") were homologous with the spatialities in which our lives are take place, and that the meaning of architecture is fundamentally dependent on the geometry of its forms and spaces. The same assumption led to the institutionalization of the "optical image" as the proof of architectural accomplishment, evident in the obsessively sophisticated "presentation" renderings of the *Ecole des Beaux-Arts* in the nineteenth century, and today present in the seductive photography and intricate computer-generated images that frequently appear in our professional journals and internet publications.

A critical voice against both the reduction of architecture to a scientific (geometric) operation and the conceit of "architecture as painting" had already risen in the early nineteenth century in the insightful writings of Charles-François Viel.[25] Viel complained mostly about the loss of skills that he saw as fundamental to the architect, a loss that he could detect as much in the education at the *Ecole Polytechnique* (architecture as engineering) as in the projects produced at the *Ecole des Beaux-Arts* (architecture as a Fine Art). He could not accept that architecture could be taught as a "mechanism" (Durand's methodology) for efficient design and design for efficiency, that large buildings could be designed in a few hours, or that the task of the architect might be similar to the painter's, reduced to the production of largely unbuildable structures whose meaning and emotional content hinged on their pictorial expression. Insightfully, Viel speculated that the place of architectural education in a university might rather be among the humanities (he emphasized the crucial political dimension of architecture), but this suggestion failed to resonate with educators in the 19th and 20th centuries, more concerned with preserving the professional viability of architecture in a technological world. The continuing loss of conceptual and manual skills is further encouraged today by current technological tools like CAD and Revitt, which produce drawings meant to be unambiguously fabricated by robots (or robotic workmen), thus reinforcing the formal conception of architecture as a tectonic object. These are the objects that have come to constitute the contemporary physical environment, the post-industrial city, mostly the actualization of idealities cut away from the natural world and irresponsive of cultural contexts and materiality. However novel, the result is a world perceived as mostly void of meaning, a world that produces nihilistic and frustrated architects, inhabitants who fail to find meaningful orientation in their lives, and craftsmen turned into manual laborers.

Fortunately for us, out of the same juncture that postulated the aesthetic nature and the autonomy of the work of architecture and led to its consideration as primarily "tectonic" and detached, rather than "scenographic" and participatory, emerge also other possibilities. These are particularly crucial to architectural education and to more enlightened practices, as long as it is understood that education is not ever to be a simulation of practice. At issue is the nature of the theoretical project and its legacy for modernity (a mode of poetic making that is both participatory and critical of present cultural conditions) that saw its inception with the work of Piranesi's *Carceri* etchings (around the same time as the teachings of Legeay). Emerging as a critique of the banality of perspective, perceived by

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Piranesi as already incapable of representing the meanings and enigmas effectively present in lived depth, his *Carceri* demonstrate the possibilities of the poetic image as an embodied image, in stark contrast with the optical (reductive) image that emerges triumphant in modern efficiency-driven practices from the teachings of the *Ecole Polytechnique*. Piranesi's understanding of poetic making is resonant with the critique of Cartesianism present in the work of the Neapolitan philosopher Giambattista Vico, who argues for the origin of human nations in poetic artifacts and products of the imagination. Ledoux's projects for the city of Chaux mentioned in the previous section, with their poetic programs, are also part of this tradition that continues into our own time, both in practice and in education.

In conclusion I would like to close the circle and call attention once more to the architect's thoughts and deeds, considering another aspect of the analogy that complements previous observations. I alluded to the architect's pursuit of social order in classical dramas, a kind of "architecting" that is prior to "building," and fundamental in that it represents the discipline's ethical function in culture. We may not be actors in an ancient Greek play, but this insight is crucial for contemporary practice. Through his/her life work, the architect ought to seek the confluence of beauty and the common good. This "performance of a function" in society—function understood as the "office" one holds in life, one's architectural calling—can be described as a plot: a life told or narrated, and it necessitates conceptual and bodily skills that must be continuously cultivated.

Indeed, a good practice emerges from a constant development of skills and study, seeking understanding of crucial cultural questions that affect our discipline and may be germane to any projects at hand, drawing from history (for stories), and new perceptions from heightened skills, always asking the questions anew when confronting a new project, rather than repeating a formulaic "style." In this way "performing" architects may truly contribute to society, their acts and deeds constituting an appropriate praxis, a political position driven by ethical concerns. Particularly crucial to open up the possibilities for dwelling in a technological world, architects must recognize their work as much more than a specialized formal or technical pursuit. A philosophical orientation is important, one buttressed by a knowledge of the history of the discipline that demonstrates, through example, the manner in which other architectures have managed to answer the fundamental questions of being human in different times and places.

The constant development of skills involves an understanding of making that transcends representation as a means to an end. The deep interconnectivity of artistic expressions has been discussed in many registers, ranging from psychoanalysis to phenomenology. It is sufficient to recall, for example, the important role that a constant and deliberate practice of painting played in the development of Le Corbusier's architectural ideas and their maturation. Architecture is "performed" in such acts of making that can reveal a poetic image, a metaphor embodied in drawing, multidimensional objects or other narrative media. Such meanings are "found" through making and not deliberately "created," and are therefore the primary vehicle for architectural production, the first responsibility of "form giving" that drives our discipline. Furthermore,

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this is a particularity of our modern culture that probably saw its inception, as I suggested, with Piranesi's *Carceri* etchings in the eighteenth century, the first instance in which the "reality" of Cartesian (3-D) space was challenged as the site for the poetic imagination of the architect.

The second aspect of this ethical quest, seeking the cultural and political relevance of making, involves the language that the architect speaks to articulate his or her position here and now, in view of specific tasks or commissions. This demands a serious accountability that can only be drawn from the depths of a historical understanding, one that has to be continuously cultivated and must encompass the whole depth of our local traditions and the way these relate to the Western philosophical and scientific narratives, whose outcome is our technological world. Nietzsche outlines the sort of history required in his essay "On the Uses and Disadvantages of History for Life."[26] History is inevitable in a world where all religious and cosmological certainties have vanished, and yet it should not lead to imitation or resentment, but empower us and feed our creative vitality.

From this perspective, the work of the architect should be valorized as a life-long trajectory with a discernible plot, the performance of a public function—in the Latin etymology of this last term—a process driven by ethical imperatives, by a sense of compassion for others and our shared human heritage, rather than be judged through some subjective aesthetic merit attributed to fashion or novelty applied to a particular work.

NOTES

1 The questioning of the conventionally accepted notion of perception as the passive reception of stimuli by a subject emancipated from an objective world (the Cartesian dualistic model) was a central concern of twentieth-century phenomenology. The same line of questioning has been taken up more recently by neuroscience. See Maurice Merleau-Ponty, *The Phenomenology of Perception* (New York, 1962), and Alva Noë, *Action in Perception* (Cambridge, MA, 2004).

2 Roger Grainger, *The Language of the Rite* (London, 1974).

3 Ibid., pp. 28–9.

4 Yoshida Kenko, *Essays in Idleness,* trans. G.B. Sansom (New York, 2005), p. 5.

5 Hubert Dreyfus and Sean Dorrance Kelly, *All Things Shining; Reading the Western Classics to Find Meaning in a Secular Age* (New York, 2011).

6 M.P. Vitruvius, *Ten Books on Architecture*, trans. I.D. Rowland and T.N. Howe (Cambridge, UK, 2001), p. 34.

7 Lisa Landrum, *Architectural Acts: Architect-Figures in Athenian Drama and their Prefigurations*, McGill University, 2010 (unpublished).

8 See, for example, Bruno Snell, *The Discovery of the Mind* (New York, 1960), and, more recently, Andrea W. Nightingale, *Spectacles of Truth in Classical Greek Philosophy;* Theōria *in its Cultural Context* (Cambridge, UK, 2004).

9 M.P. Vitruvius, *The Ten Books on Architecture*, trans. M.H. Morgan (New York, 1960), Book 5, p. 137.

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10 Ruth Padel, *In and Out of the Mind; Greek Images of the Tragic Self* (Princeton, NJ, 1992), p. 48.

11 Ibid., pp. 189–91.

12 Vitruvius, *Ten Books*, trans. Morgan, p. 139.

13 Ibid., p. 140.

14 Aristotle, *Poetics* [1447a].

15 Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, MA, 1997), pp. 16–68.

16 Ibid., pp. 281–316.

17 Claude Nicholas Ledoux, *L'architecture considérée sous le rapport de l'art, de moeurs et de la législation* (Paris, 1804).

18 This is also a topic I discuss extensively in my recent book: *Built upon Love; Architectural Longing after Ethics and Aesthetics* (Cambridge, MA, 2008).

19 The letter in question is dated November 18, 1454. For additional information see Joan Gadol, *Leon Battista Alberti, Universal Man of the Early Renaissance* (Chicago, IL, 1973), pp. 111–12.

20 Antonio Averlino, "Il Filarete," *Treatise on Architecture*, trans. J.R. Spencer, 2 vols. (New Haven, CT, 1972).

21 Andrea Pozzo, *Rules and Examples of Perspective Proper for Painters and Architects, etc.*, 1st English trans. (London, 1700).

22 See Alberto Pérez-Gómez, "Questions of Representation: The Poetic Origins of Architecture," in M. Frascari, J. Hale and B. Starkey (eds.), *From Models to Drawings* (London, 2007), pp. 11–22.

23 J.N.L. Durand, *Précis des leçons d'architecture données a l'Ecole impériale polytechnique* (Paris, 1809) and *Recueil et parallèle des édifices de tout genre, anciens et modernes: remarquables par leur beauté, par leur grandeur, ou par leur singularité, et dessinés sur une même échelle* (Paris, 1800).

24 See Lydia Goehr, *The Imaginary Museum of Musical Works; An Essay in the Philosophy of Music* (New York, 2002).

25 See Pérez-Gómez, *Built upon Love,* pp. 173–84.

26 In Friederich Nietzsche, *Untimely Meditations* (Cambridge, UK, 1983).

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2

Performing *Theōria*: Architectural Acts in Aristophanes' *Peace*

Lisa Landrum

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If architecture—as a discipline—is to be understood as a performing art, then both its practice and theory must be seen as performative. That architectural theory in particular ought to be understood in a performative and, specifically, dramatic way is supported in part by etymology: "theory" being linked to and derived from the ancient Greek terms for "theater" (*theatron*), "spectators" (*theatai*), and "spectacles" (*theamata*), as well as the related activity of "beholding" (*theaōmai*) all that is wondrous and divine. Yet, however much etymology may provide veritable links, it does not always fully persuade; neither does its concise ensemble of interrelated concepts sufficiently conjure the particular circumstances in which such associations were actually experienced and shared, thus bearing vital cultural meaning. Fortunately, the history of dramatic performance offers an alternative and complementary approach. The bond between theory, performance, and architectural activity may be demonstrated most vividly not by etymology but rather by an ancient

2.1 The Theater of Dionysus in 2009, viewed from atop the Athenian Acropolis.

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Greek play: Aristophanes' comedy *Peace* of 421 BCE, in which the protagonist is called upon to actively "architect" in the course of performing and restoring *theōria*. This unique dramatization of architectural theory was, and remains, all the more telling given the greater drama of its complex situation, for *Peace* was performed in the Theater of Dionysus at the base of the Athenian acropolis (Figure 2.1) while architectural work upon the acropolis was flourishing—in spite of a protracted regional war.[1]

This chapter provides a limited introduction to and interpretation of Aristophanes' *Peace*.[2] By schematically narrating this play's plot, by describing the dramatic roles of both the protagonist and *theōria* in it, and by considering these in relation to the play's performative context, I intend to show how theatrical–theoretical *architecting* not only illuminated architectural practice in ancient Greece but also sought to restore enduring peace to a genuinely troubled *polis*.[3] Although this comedy was staged close to twenty-five hundred years ago, I believe its remarkably vivid dramatization of architectural activity can still meaningfully animate and re-orient analogous performances of present-day architects, who—like Trygaeus (and Aristophanes)—must continue to seek and show such basic yet profoundly complex conditions as peace. Bearing this in mind, we may now rehearse the plot of *Peace*.

THE DRAMATIC PLOT: DARING TO ARCHITECT IN ARISTOPHANES' *PEACE*[4]

At the start of Aristophanes' *Peace* we learn that Trygaeus (a farmer)—having become fed up with incessant war and stirred by a strong desire for peace—has decided to mount a giant flying dung beetle (the modified stage machine).[5] With this theatrical device, the unlikely hero soars up to the heavens, thus taking his concern for society's well-being *directly* to the highest authority: Zeus. His intent upon reaching Zeus is to boldly question him, demanding: "What on earth do you plan to do?" (line 58). This comic conceit to discover the plan of Zeus is not, however, brought to fruition, for Trygaeus soon learns that Zeus has abandoned the heavens—with all the other Olympians in tow. Only Hermes remains behind as "doorman" to Zeus' threshold (179). This messenger god then explains that Zeus himself had become fed up with mortals and their misconduct, for although mortals often prayed for peace their actions demonstrated they wanted nothing but war. Therefore, War (*Polemos*) has taken over Zeus' place and power (206). According to Hermes, War has imprisoned the goddess Peace in a pit (223), and has resolved to destroy all the Greek cities and citizens (231).

At this point in the play, War himself makes a brief but menacing appearance, thus making vivid his threat to the *polis*. While Hermes exits and Trygaeus hides, War—monstrously personified—struts into the orchestra, stepping out from behind the *skēnē* as though stepping out from the halls of Zeus (237).[6] Straightaway, War threatens to crush all the cities and citizens in a gigantic mortar—as soon as he can find a sufficiently formidable "pestle" to replace the ones he has lost.[7] When his assistant (Riot) fails to find such an instrument, War

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recedes back into the halls of Zeus determined to produce his own pestle, and then to recommence grinding (269–89).

Witnessing this from his hiding place at some mediating threshold of the orchestra,[8] and recognizing the dire urgency of the situation, Trygaeus feels himself obliged to rescue Peace on behalf of the threatened *polis*. And so, as War withdraws to prepare his destructive pestle, Trygaeus steps forward to initiate his restorative plan: to draw forth Peace from the deep heavenly pit where she lay hidden.

Standing alone in the midst of the orchestra, Trygaeus begins his plan with a summons. He calls upon "all the people"—specifically farmers, merchants, carpenters, workers, immigrants, foreigners, and islanders—to come forth and lend a hand (296–300). The chorus (twenty-four masked and costumed players) responds to this summons, flooding into the orchestra in exuberant choreography, accompanied by their dynamic props (shovels, levers and ropes), and by the lively music of a pipe player. As this enthusiastic chorus fills the open area of the theater, their own leader rouses them with further incitements, then turns directly to Trygaeus and delivers the pivotal command: "If it is necessary for us to do anything [in view of peace], direct us and architect" (305).[9]

To clarify, the chorus leader urges Trygaeus to actively "architect," since *architektonei* is given as an imperative verb.[10] Following this performative demand from the chorus, Trygaeus begins more officially and collaboratively what he had himself—by his decisive opening action—already begun: *architecting* the recovery of Peace, which now involves directing, or rather re-directing, the excited chorus from chaotic dancing to synchronized rhythms of work so that, together, they may hoist Peace out from the pit.

Although comic complications persist during this hoisting work—as Hermes is initially uncooperative, and the chorus members at first bicker and laugh while pulling their ropes inefficiently in divergent directions (464–507)—the goddess Peace, after much ado, is finally drawn out from the depths of the theatrical *skēnē* and in to the open orchestra. And, in this way, Peace appears *not* as an actor in disguise but as an appealing statue (516ff). What is all the more surprising is that this statue of Peace emerges from the pit accompanied by a lively and lovely (albeit mute) pair of attendants: namely, Theōria, a vivacious figure of "Beholding";[11] and Harvest (*Opōra*),[12] a voluptuous figure of agricultural abundance whom Trygaeus (whose own name implies "Harvester")[13] ultimately takes as his bride (702–8).

Following the emergence of these three feminine figures from the heavenly ground,[14] Trygaeus—with guidance from Hermes—then leads the dramatic action back down to the mortal plane (to the Dionysian theater and the Athenian *polis*), where he directs a trio of corresponding earthy interventions. These include: first, restoring Theōria *directly* to the spectators, as Trygaeus escorts this embodiment of "Beholding" to a prominent place among members of Council seated in the theater's front row (846ff);[15] second, re-establishing a permanent setting for peace, by installing the retrieved statue of Peace *right*

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2.2 The ancient theater of Epidauros, 2009. The photograph was taken just prior to a performance of Aristophanes' *Birds* in the summer of 2009. In some ways, the experience of a live event in Epidauros conjures the participatory conditions of an Aristophanic performance more fully than a tour of the stone theater in Athens.

there in the orchestra for all those assembled to behold (923ff); and, third, re-enacting traditional rites of fertility, by commencing his own marriage to Harvest and inviting the "spectators" to join in the generous wedding feast (1115). And so, having dramatically restored to collective imagination these three available ways to peace, the play then culminates in a joyous marriage procession (1329–59), with all the rejuvenated participants—now liberated from war—together leaving the theater for the countryside in eager anticipation not only of feasting, drinking, and dancing, but also of plowing fields and "harvesting" the full fruits of peace—fruits that include the shared performance and experience of *theōria*.

Peace, Harvest, and Theōria, then, act in this play as a sacred ensemble of interrelated figures, which—along with the positive mortal activities they each represent and actively sponsor—make fully apparent and available the collective well-being, worldly prosperity, and comprehensive order that the protagonist had initially sought from Zeus and ultimately restored (in Zeus' absence) by *architecting*.[16]

While there is plenty of architectural relevance that may be drawn out from this play, I will focus here on two aspects: on the relation of Trygaeus' exemplary *architecting* to that of Athenian architects; and on the significance of *theōria*, both as a dramatic mode and desirable benefit integral to peace. We begin with *theōria*.

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PERFORMING *THEŌRIA* FOR THE GOOD OF THE *POLIS*

Although we are right to link *theōria* to what we now call theory, we must not stop there, for, as Aristophanes' *Peace* shows, Theōria once embodied the communal activity of "beholding (in the theater)." And this activity was, at the time, less philosophically associated with disinterested speculation, and more socially, politically and religiously intertwined with lively festivals (such as the *Dionysia*), with civic representatives (especially Councilors and their appointees), and with ritualized modes of viewing sacred and exotic sights (Figure 2.2). Yet we must take a further step, for while "beholding"—as an embodied, communal and ritual activity—is essential to *theōria, theōria* is more comprehensively understood as a form of "pilgrimage." The practice of *theōria,* in and around the fifth century BCE, involved a group of appointed delegates (known as *theōroi*), led by a designated ambassador (an *architheōros*), who would travel together to a distant sanctuary (such as the sanctuary of Dionysus in Athens).[17] There, amid thousands of other travelers from dispersed regions, these representatives would behold strange and wondrous sights (at an involved distance), perform official duties on behalf of their own city (such as offering sacrifices and dedicatory gifts), and then return to their home *polis,* where the *architheōros* (or one of the *theōroi*) would present an account of all they had seen.[18] And this public presentation—effectively a re-presentation of the *theōria* experience—was expected to benefit the home *polis*, since the local citizens would not only participate vicariously in the unfamiliar yet exemplary stories and images, but also reconsider their own *polis* in relation to these.[19]

Such an extensive and dramatically discursive mode of *theōria* is unlikely to be the sort of "theory" familiar to present-day readers. Indeed, today we tend to think of theory rather reductively: either as the rationale for an applied method, or as an explanation (often couched in terms of the latest "ism"). If thought of as an activity at all, theorizing is frequently dismissed (or, alternatively, celebrated) as a largely irrelevant practice of highly speculative thought—a purely contemplative activity more likely to be pursued by a solitary philosopher than by a politically engaged agent who traffics in exotic religious spectacles. However overdrawn this comparison may be, it helps to expose the gap between what we today call "theory" and what the ancient Greeks actually performed as *theōria*. Yet, perhaps this gap is not as great as it seems, for as A.W. Nightingale has persuasively shown, the traditional practice of *theōria* outlined above—with its inherently dramatic, socio-political, and religious modalities—profoundly influenced the foundations of philosophical theorizing. According to Nightingale, it was Plato (himself but a child when *Peace* was performed) who later appropriated the then common cultural practice of *theōria* as an apt model and metaphor to help conceptualize and legitimize his own analogous practice of philosophy.[20] For Plato, performing philosophy—much like performing *theōria*—involved, first, detaching oneself (hypothetically) from familiar local situations; then, traveling (by rising up metaphysically) in an attempt to see divine truths; and, ultimately, returning with the obligatory challenge of conveying to others (dialectically) all that had been witnessed, so that a deeper understanding of mortal limitations and potentialities

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might be gained. The *Republic* and the "Allegory of the Cave" within it, present Plato's metaphoric appropriation of *theōria* well.[21]

Turning back to the drama of *Peace*, however, it is clear that, unlike Plato, Aristophanes brings forth Theōria *not* as a metaphor for a philosophical journey, but rather as a vital personification of the living institution that everyone gathered for the theatrical festival were themselves actively participating in. During the performance of *Peace,* the theater of Dionysus was indeed full of *theōroi* and *architheōroi*, each of whom had traveled to Athens to eagerly behold all that the festival had to offer and would later return to their home *polis* to share—and, so, further interpret—what they had witnessed. Even the protagonist of Aristophanes' *Peace* performs *theōria* precisely in this traditional sense, since Trygaeus himself, first, travels to an exotic and sacred place (the heavens), then beholds divine sights (the terrible god of War and the re-emergence of Peace, Harvest, and Theōria), and ultimately returns to re-present these benefits to his home *polis* (Athens). In other words, Trygaeus not only leads the recovery of Theōria in a climactic episode of the drama, but also—by his pattern of action—performs *theōria* over the course of the dramatic plot. And just as an *architheōros* would make a public presentation of *theōria* to his fellow citizens upon returning home (especially to members of Council), so Trygaeus presents Theōria directly to Athenian Councilors upon his return from the heavens. But we must note the irony here, for the exotic benefits Trygaeus offers were acquired *not* from afar but from the very grounds of the theater. Indeed, the earthen grounds of the orchestra and the opening of the *skēnē* would—in performance—seem to give birth to Peace, Harvest and Theōria, thus divulging—by bringing (back) into appearances—all that was thought at the start of the play to have been irretrievably lost.

Trygaeus' overall performance, then, may be seen to provide an exemplary intensification of the common practice of *theōria*, which his spectators were themselves performing (or ought to have been). And, as already suggested, this practice of *theōria* involved not only beholding divine spectacles at an involved distance, but also participating directly in a rich variety of interrelated social, political, and religious activities: such as intermingling with strangers; conducting diplomatic exchange; sharing in a liturgical calendar that united citizens across the vast panhellenic region; and partaking in the greater drama of common holiday, religious release, and Dionysian worship.[22] With so much being involved in this cultural practice of *theōria*, it is now perhaps easier to understand not only why the female personification of Theōria appears as such an extremely desirable and engaging figure in the play,[23] but also why she is found together with Peace. Why *is* Theōria together with Peace? Because they are mutually sustaining: *theōria* being both contingent on peace (since traveling was dangerous during war)[24] and prerequisite for peace, since by regularly practicing *theōria* friendly interrelations—between individuals and strangers, between cities and their representatives, and between mortals and gods—might be envisioned, enjoyed and sustained. It was this living practice of *theōria*—in all its fullness—that Aristophanes, his actors and audience were together enmeshed in; and it was this same cultural institution—with all its obligations and vulnerabilities—that Trygaeus aimed to revive and

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2.3 The Theater of Dionysus, with a view to the Athenian Acropolis.

A portion of the Parthenon's west pediment and south-facing frieze, as well as the boom of a modern crane (engaged in an ongoing reconstruction project), are just visible above the citadel wall at the upper left corner of the picture. This view captures the essential relationship of the orchestra and the Parthenon. Yet it is important to realize that the citadel walls and buttresses of the Acropolis that we see here were built up in the Medieval period, suggesting that the Parthenon would have been even more visible from the orchestra in the fifth century BCE. Furthermore, the stone seats, floor, and raised decorative stage front (at the bottom right corner of the picture) date from the first to third centuries CE—that is, five to seven hundred years after the performance of Aristophanes' *Peace*, when the "theater" consisted of little more than an adapted hillside for viewing, a leveled area of ground for dancing, and a crafted wooden *skēnē* for helping to reveal (and conceal) dramatic effects (*Cf.* note 6).

perpetuate when he restored Theōria to Council. In light of all this, and recalling the chorus' specific command that Trygaeus "architect," we may further consider our protagonist as one proactively concerned not only with this broadly inclusive scope of *theōria*, but also with its most definitive setting: the theater, which was both integral to and representative of the whole diffuse institution.

So far I have attempted to show how, in Aristophanes' *Peace, theōria* is dramatized as a vital practice potentially constitutive of peace and involving *not* abstract theorizations but shared experiences of order.[25] Given that such experiences were also situated in particular settings, such as the theater of Dionysus (as well as other panhellenic sanctuaries), *theōria*—from the beginning—also necessarily implicated architecture (Figure 2.3).[26] Yet, this original practice of theory is only half the ground I wish to cover in this chapter, for I also wish to consider Trygaeus' theoretical–theatrical *architecting* in particular relation to certain architects and architecture of the Athenian *polis*.

ARCHITECTING IN VIEW OF ARCHITECTURAL ACTIVITY: A THEATRICAL *MIMĒSIS* OF ARCHITECTURAL *PRAXIS*[27]

By the end of Aristophanes' *Peace*, Trygaeus may be seen not only to have recovered and performed *theōria,* but also to have generally *architected* a comprehensive restoration of order. However, at the moment the chorus calls on Trygaeus *to architect* (at line 305), he responds to particular complications of more immediate concern. First and foremost, Trygaeus finds that he must temper the chorus' zeal, for these chorus members who have just rushed into the orchestra in response to his summons are *so* eager to be free of war and *so* assured they will gain peace that their excessive enthusiasm and premature jubilation jeopardizes the very opportunity to rescue Peace. Their noisy antics and wild dancing not only

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risk alerting War to their activity (remember, War had withdrawn to prepare his "pestle"), but also make it impossible for them to concentrate on their own serious task at hand. Thus, Trygaeus' first official act as "architect" consists in redirecting his collaborators toward their common purpose: persuasively reminding them of why they have gathered together in the first place (305–45). Subsequently, Trygaeus persuades Hermes not to block their rescue efforts (by reporting them to Zeus), but instead to sanction their plan and even join them in it (362–429).[28] Trygaeus then inaugurates their risky venture by offering a libation and prayer to the divine Graces, the Horai, Aphrodite, and Desire, who he hopes will also be persuaded to embrace and beneficently sway the plan (431–56).

Having properly involved these appropriate divinities and re-oriented his mortal collaborators, Trygaeus (with the assistance of Hermes) then begins his most elaborate practical task: directing the chorus members in their physical work of hoisting a statue up and out of a quarry-like pit and into its proper upright position (458–519). Such a task of coordinating, encouraging, evaluating, and adjusting the overall activity would indeed make "architect" a fitting title for this protagonist, especially when considered in view of the analogous efforts underway at the time of *Peace's* performance high upon the Athenian Acropolis. There, architects had indeed been directing hoisting operations and related building activities for decades. Substantial reconstruction of the Parthenon and Propylaea had recently been completed (in 437 and 432 BCE, respectively);[29] and construction of the Erechtheion had just begun—in the very same year *Peace* was performed (421 BCE).[30] The architects directing this work included: Mnesikles, Kallikrates, Iktinos, Philokles, and especially Pheidias—who is even evoked by name in Aristophanes' play (a point I shall return to). Of course, none of these architects nor any others were working on the Acropolis on the day of *Peace's* performance, since all such building practices would have been suspended for the duration of the theatrical festival. Moreover, all the local architects would have been sitting amidst the thousands of spectators gathered on the southern slope of the Acropolis to behold the dramas, including Aristophanes' *Peace*.[31] All the same, when architects were working on the Acropolis, their work, much like that of Trygaeus in the orchestra, would have involved directing diverse agents in elaborate hoisting operations, so as to raise divine statues (and other figurative matter) into the most honorable and revealing positions.

Thus, in the scenes immediately following the chorus' pivotal command *to architect*, Trygaeus' theatrical performance may be seen to closely mime aspects of architectural practice, and yet to do so in ways that reveal the mythic bases of these practices as well as their broadly restorative aims.[32] But there is another way in which Trygaeus' performance specifically pertains to and illuminates architectural practice. This is brought out right after the hoisting scene by a direct reference to the famous architect/sculptor Pheidias.

Soon after Peace is drawn out of the pit (at line 520), Hermes—while standing beside the recovered statue—explains how "she" had disappeared in the first place. Whereas theological and allegorical explanations (the exodus of Zeus and War's interment of Peace) had initially made her disappearance understandable, Hermes

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now offers a more locally grounded account: Peace began to perish, he claims, when Pheidias and Pericles got into "trouble" (604–16). With this disclosure Hermes connects the loss of Peace in the play to an actual political controversy in Athens, involving Pheidias' prominent role in the ambitious building campaign of his friend, the statesman Pericles. Before elaborating on this "trouble," it is first necessary to recall that Pheidias was not only the "overseer of everything" associated with Pericles' building program,[33] but was also specifically responsible for designing all the sculptural work related to the Parthenon, most notably the forty-foot tall gold and ivory clad statue of Athena that stood within it—a sculpture unprecedented in both its size and expense.[34] The installation of this colossal statue of Athena within the newly completed Parthenon would have been a vivid living memory for Aristophanes and much of his audience. This is not only because of the tremendous symbolic importance of the statue,[35] but also because the spectacular installation of it most likely took place during the Great Panathenaia festival of 438/7 BCE—just sixteen years prior to *Peace's* performance.[36]

Thus, by naming the designer of Athens' most significant statue just after the statue of Peace appears in the orchestra, Hermes would bring the theatrical statue of Peace and the colossal statue of Athena into comparison. The chorus members further this comparison when they take Hermes' surprising comment about Pheidias' relation to Peace to account for her "fine facial features" (615–18), as if the statue of Peace had been authored by Pheidias, modeled after his design, or perhaps left as an unfinished work of the recently deceased artisan. Beyond suggesting sculptural and aesthetic comparisons, the mention of Pheidias would, more importantly, invite a performative comparison: between the memorable installation of Athena during that Panathenaia festival, and the dramatic installation of Peace during the Dionysian festival presently underway. This performative comparison is reinforced later in the drama when Trygaeus enacts the "installation" of Peace's statue as a veritable rite: a *hidrusis* (923–1115). Such a rite of installing a statue with special utterances and procedures, including an appropriate sacrifice (in this case a mild-mannered lamb), officially consecrated a sacred site. The performance of this rite established a divinity's vital and enduring influence in a particular sanctuary by properly situating a representation of the divinity.[37] As at least one scholar of Aristophanes' *Peace* has argued, Trygaeus' performance of an actual installation rite during the play, together with Hermes' direct reference to Pheidias, would have significantly influenced the spectators' reception of Peace: effectively "transforming Peace into a cult statue—and the Theater of Dionysus into her shrine."[38] And, so, the statues (of Athena and Peace), the rites (of *hidrusis*), the sites of installation (the Athenian Parthenon and the Dionysian orchestra), as well as the "architects" (Pheidias and Trygaeus), are all suggestively compared through this theatrical–theoretical performance.

Finally, the mention of Pheidias' "trouble" adds a critical dimension. For when Hermes claims that Peace began to perish when Pheidias and Pericles got into "trouble," he alludes to an actual controversy that started when the Athenians accused Pheidias of stealing precious gold and ivory meant for the colossal statue of Athena, and presumed Pericles had been complicit with the theft.[39] This "trouble"

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not only led to Pheidias' imprisonment, subsequent escape, and ultimate death, but also triggered political complications for Pericles, with negative repercussions for the *polis*. Whether or not this "trouble" actually sparked the Peloponnesian War (as Hermes suggests in the play) is not our main concern here.[40] There are, however, two main observations to draw from Aristophanes' decision to implicate Pheidias in the way that he did. First, the dramatic poet clearly invited his audience to see Peace—both the statue and the drama—as comparable to Athens' most important architectural work. And second, Trygaeus' "installation" of Peace can be seen, more precisely, to re-enact Pheidias' "installation" of Athena; yet to do so in a way that would also repair the colossal "trouble" that Pheidias' installation purportedly began. In other words, if we see Trygaeus' architectural act as miming that of Pheidias', then this mimetic performance should be regarded not simply as an imitation of the prior act, but—more critically and creatively—as a corrective and poetic response to it. Indeed, by dramatically "installing" the statue of Peace, Trygaeus aims to recuperate and propitiate the very conditions for peace that the famous architect/sculptor and patron/statesmen had promised yet failed to secure through their ambitious building program.[41] Put differently, Trygaeus re-enacts the original installation as it ought to have occurred—accomplishing theatrically (through drama and *theōria*) what architecture and sculpture alone could not. Given that this architect–protagonist installs Peace in the open orchestra—at the base of the Acropolis—one may further see his theatrical–theoretical act as speculatively re-situating the preeminent site of Athenian influence: away from the top of the monumental Acropolis and down to its peripheral but nevertheless integral sacred site, the Dionysian theater.

CONCLUSION: BRINGING *THEŌRIA* HOME

One may discern in Aristophanes' *Peace* the beginnings of a rivalry between architects and dramatic protagonists (as well as dramatic poets),[42] and between dramatic spectacles and the spectacle that architecture sometimes makes of itself. Such rivalries have indeed gone on to have a colorful history in the Western tradition.[43] Yet, it is more fruitful here to recognize the performative similarities of these poetic agents and to take these similarities as confirmation of their fundamental and potentially cooperative interdependence.[44] As I hope to have suggested through the discussion above, the performative similarities between architects and dramatic agents, like Trygaeus (and Aristophanes), are grounded in their common motives and practices, as much as they are revealed by the situational transformations their analogous deeds help to bring about. Though the deeds of architects and dramatists alone can never achieve peace,[45] both agents are especially capable of persuasively revealing and reimagining its basic settings and practices.

In closing, I will simply reiterate and sharpen one of my claims about Aristophanes' *Peace*: this play was devised, performed, and considered in view of architects and their activities, for Trygaeus' *architecting* was not only viewed

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by local architects (who were among the spectators), but also regarded by an extensive diversity of citizens from across the panhellenic region, many of whom were charged with the responsibility of performing *theōria*—of considering this extraordinary dramatization of *architecting* with their home *polis* in mind. Moreover, Trygaeus' architectural activity was performed and considered within the Theater of Dionysus, which by its marginal yet integral relation to the *polis* played a critical and influential role for it, by dramatically representing its civic and mythic practices with the aim of interpreting and sustaining their constructive interdependence. Although it is unlikely that Aristophanes intended to compose a play primarily about architects or *architecting*, it is indisputable that this drama, *Peace*, involving a protagonist's attempt to repair worldly harmony implicates architectural activity as crucial to its plot. If we are to consider architecture as a performing art, then *Peace* might well lead us to re-discover and re-evaluate what such an art promises and entails.

Thus, along with drawing out some of the forgotten architectural relevance buried in this ancient comic play, I hope that (somewhat like Trygaeus and Aristophanes) I have also begun to restore *theōria*—yet again—to both architects and their interpreters as a vital practice to be performed for the good of the *polis*.

NOTES

1 The Peloponnesian War, between Athens and Sparta (and their respective allies), was waged from 431 to 404 BCE.

2 Aristophanes' *Peace* (together with Euripides' *Cyclops*) is treated more fully in my PhD dissertation, *Architectural Acts: Architect-Figures in Athenian Drama and their Prefigurations* (McGill University, 2010). Though widely studied in classical scholarship, these plays—the only extant ancient plays with "architects" in their scripts—have not otherwise been interpreted in architectural discourse.

3 My use of *polis* throughout this paper is intended to capture its full ancient meaning as "city-state"—a concept inclusive of not only the physical "city" (as a bounded yet regional setting), but also the community of citizens and cultural institutions that those citizens shared (i.e. their traditional practices, laws, rites, and founding stories). For an overview of the ancient *polis*, see Oswyn Murray and Simon Price (eds.), *The Greek City* (Oxford, 1990), esp. pp. 295–322.

4 Unless otherwise noted, all line numbers and translations provided here are those of Jeffrey Henderson in the latest Loeb Classical Library edition of *Peace*, in *Aristophanes II* (Cambridge, MA and London, 1998). In preparing this chapter I also greatly benefited from the detailed introductions and commentaries of S. Douglas Olson, *Aristophanes' Peace* (Oxford, 1998), and Alan H. Sommerstein, *Aristophanes' Peace* (Oxford, 2005).

5 Trygaeus' engagement of the stage machine (hoisting device, or crane) is explicitly marked in the script by his direct address to the "machine-operator" (*ho mēchanopoie*, 174). Since this same device is also seen as a "dung-beetle" (*kantharos*, 1, 23ff, 45, 49, 73, 127, 176), it may have been modified, or adorned, in some way so as to resemble this symbolically charged insect. See Olson, *Peace,* note to lines 72–3. On the symbolism of dung-beetles, or scarabs, in ancient Egyptian religion (which arguably influenced Greek perceptions of the insect), see Richard H. Wilkinson, *Egyptian Scarabs*

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(Oxford, 2008). On the technical aspects of the *mēchanē*, which was likely operated by a long counter-weighted beam (balanced on a pivoting fulcrum), see Donald J. Mastronarde, "Actors on High: The Skēnē Roof, the Crane, and the Gods in Attic Drama," *Classical Antiquity,* 9, 2 (October 1990): 247–94. A stage machine typically brought a god down to earth at the end of a tragic drama so as to resolve a violent mortal situation. Aristophanes reverses this typical operation by having his mortal protagonist ride the device up to the heavens at the comedy's start—so as to resolve a situation that the gods have apparently ignored.

6 A *skēnē* is literally a "tent." Yet, in a theatrical context, *skēnē* refers to the temporary wooden structure that stood at the back of the *orchestra*—the leveled performance area, or "dancing (ground)." Like the spectator's wooden benches, the *skēnē* (being an ephemeral single storey enclosure, presumably with a flat roof), was rebuilt each year for the dramatic festival. (A stone theater was not constructed until 338–30 BCE.) Actors made some of their entrances and exits through the *skēnē's* large central doors, which implied the interior of a temple, palace, city, house, hut, or even a cave—depending on the play's setting. Although the particular setting was conveyed mainly through verbal clues, the wall of the *skēnē* facing the spectators may have also been clad with painted panels. It is also important to note that, in the fifth century BCE, principal actors likely performed on the orchestra's dirt ground (*not* on a raised stage)—thus moving about on the same level as the chorus, with whom they frequently interacted. For helpful discussions of the *skēnē* , and the architecture of the theater of Dionysus at the time of Aristophanes' *Peace* (which is notoriously difficult to discern and draw with certainty, since later Roman remains have obscured earlier conditions), see Nicolaos C. Hourmouziades, *Production and Imagination in Euripides. Form and Function of the Scenic Space* (Athens, 1965), esp. pp. 1–34; C.W. Dearden, *The Stage of Aristophanes* (London, 1976); Rush Rehm, *The Play of Space: Spatial Transformation in Greek Tragedy* (Princeton, NJ, 2002), pp. 35–62; and John Davidson, "Theatrical Production," in Justina Gregory (ed.), *A Companion to Greek Tragedy* (Oxford, 2005), pp. 194–211, with further references.

7 These lost "pestles" allude to Kleon and Brasidas, the pugnacious leaders of the Athenians and Spartans who had indeed recently been lost (i.e. killed) in a historic battle of the Peloponnesian War. In other words, "War" is here searching for a new mortal warlord to execute his work. See Olson, *Peace,* notes to lines 271–3 and 281–4.

8 Trygaeus makes many interpretive comments *directly* to the audience as he watches War's menacing show, suggesting that he was "hiding" amid his fellow spectators in the front row. On this and other examples of meta-theatricality in Aristophanes' plays (i.e. traversing the presumed divisions between spectators and performers), see Niall W. Slater, *Spectator Politics. Metatheatre and Performance in Aristophanes* (Philadelphia, PA, 2002).

9 My translation (adapted from Henderson) aims to emphasize the back-to-back imperative verbs: *phraze* and *architektonei,* "direct (us)" and "architect". My translation also clarifies the sense of the initial clause, *pros tad',* which I have indicated as "in view of peace," but which literally means "toward these things" —that is, toward the chorus' desire to be free of the burdens of war, as expressed in the previous lines (301–4).

10 A verb form of "architect" was not entirely uncommon in ancient Greek, as it is found in a handful of fragmentary dramatic scripts and other extant texts of the fifth century BCE through to the second century CE. See the entry for ἀρχιτεκτονέω in Liddle and Scott, *Greek–English Lexicon* (Oxford, 1996). A more comprehensive listing may be found in Francisco R. Adrados, *Diccionario Griego–Espanol,* vol. 3 (Madrid, 1991). *Cf.* Landrum, *Architectural Acts*, pp. 115–29.

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11 *Theōria* is often translated as "Holiday" or "Showtime" in order to capture her festive aspects. Yet, *theōria* literally means "witnessing a spectacle": combining *thea* (a wondrous "spectacle" or divine sight), and the verb root *hor-* ("to witness," or gaze intently). Thus, I follow Erika Simon in calling Theōria a personification of "Beholding (in the *theatron*)," see *Festivals of Attica* (Madison, WI, 1983), pp. 101–2. I discuss the suggestive figure of Theōria further below.

12 *Opōra* names the season (late summer) when the harvest of the vintage took place, see Olson, *Peace,* note to line 523.

13 "Trygaeus" is a neologism derived, in part, from the verb *trugaō*, "I harvest (the vintage)." On the manifold meanings of Trygaeus' special name (which may alternatively be transliterated as Trugaios), see Olson, *Peace,* note to line 190, and Edith Hall, *The Theatrical Cast of Athens* (Oxford, 2006), pp. 328–35.

14 Peace, Theōria, and Harvest likely appeared on the *ekkuklēma,* a trolley-like cart or "rolling-out device," which the chorus would have pulled out from behind the *skēnē* (with their ropes). See Olson, *Peace,* p. xliii–xlvi, and note to lines 517–19. The figures may, alternatively, have been hoisted out of an actual pit—although ancient staging did not rely on such realism, and the *skēnē* did indeed function as the site of miraculous disclosures. On the revelatory (epiphanic) function of the *skēnē* , as well as the *ekkuklēma* and *mēchanē*, see Ruth Padel, "Making Space Speak," in Thomas H. Carpenter and Christopher A. Faraone (eds.), *Masks of Dionysus* (Ithaca, NY, 1993), pp. 336–65. *Cf*. above, notes 5 and 6.

15 Members of the Athenian Council, or *Boulē* (an important advisory board of elders), occupied reserved front row seats. This Council played a leading role in the administration of festivals, including the *City Dionysia*. Thus, by giving Theōria to Council, Trygaeus restores the people's right to "spectating" (*theōrein,* 342)—as he had earlier promised to do.

16 On the mythic motifs underlying this dramatization of restored order in Peace (such as the mythic return of Persephone from the underworld and, with her, the return of fertility to the earth and revelry to the people), see Olson, *Peace,* pp. xxxvi–viii; and A.M. Bowie, *Aristophanes. Myth, Ritual and Comedy* (Cambridge, UK, 1993), pp. 142–50. This trio of feminine figures (Peace, Harvest, and Theōria) also recalls the divine Horai (or Seasons): Peace, Justice, and Good-Order (*Eirēnē*, *Dikē*, and *Eunomia*)—who, being daughters of Zeus and Themis, were likewise constitutive of worldly harmony and regularity (*cf.* Hesiod's *Theogony,* 901–3). It should be emphasized that *Eunomia*, "Good (socio-political) Order" (as evidenced in proper human conduct), and *kosmos*, "(rhythmic) order" (as evidenced in patterns of dance, artifacts, and the heavens), were, in ancient society and myth, interdependent. See Jane Ellen Harrison, *Themis. A Study of the Social Origins of Greek Religion* (New York, 1962), esp. pp. 514–23; and Martin Ostwald, *Nomos and the Beginnings of Athenian Democracy* (Oxford, 1969), pp. 62–95. The dramatic actions of Trygaeus were also modeled on myth: notably, on the tragic quest of Bellerophon; and on the justice-seeking flight of a dung-beetle (known through a fable of Aesop). See Olson, *Peace,* pp. xxxiii–xxxv.

17 Other primary panhellenic destinations for state pilgrimages included the sanctuary of Apollo at Delphi, of Poseidon at Isthmus, and of Zeus at Nemea and Olympus. Each of these sites hosted festivals involving athletic competitions; in the case of Delphi, the site possessed an important oracle, which was consulted by *theōroi* on behalf of their city.

18 It must be emphasized that much more than dramatic spectacles were seen at festivals, for a *theōros* would also behold various events (patriotic parades, athletic contests, elaborate rituals and feasts), as well as sacred artifacts (relics, statues,

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and votive offerings), and the settings of the sanctuaries themselves (with their ornamented altars, temples, and treasuries as well as their topographical peculiarities and vistas).

19 For a further introduction to *theōria,* together with a discussion of the benefits and difficulties of thinking of *theōria* in terms of "pilgrimage," see Jaś Elsner and Ian Rutherford (eds.), *Pilgrimage in Graeco-Roman & Early Christian Antiquity* (Oxford, 2005), esp. pp. 1–24. On the centrality of *theōria* to Athenian democracy, particularly in nurturing a discerning and reflective civic body, see Simon Goldhill and Robin Osborne, *Performance Culture and Athenian Democracy* (Cambridge, UK, 1999), pp. 5–8; and Simon Goldhill, "Placing the Theatre in the History of Vision," in N. Keith Rutter and Brian A. Sparkes (eds.), *Word and Image in Ancient Greece* (Edinburgh, 2000), pp. 161–79. On the "aesthetic" aspects of *theōria* (ie. viewing sacred artifacts and settings), see Froma I. Zeitlin, "The Artful Eye: Vision, Ecphrasis and Spectacle in Euripidean Theatre," in S. Goldhill and R. Osborne (eds.), *Art and Text in Ancient Greek Culture* (Cambridge, UK, 1994), pp. 138–96. On a more private mode of *theōria*, as practiced by curious individuals (rather than official representatives), see Elsner and Rutherford, *Pilgrimage,* pp. 21–2. This private *theōria,* or "sacred tourism," is exemplified by the historic travels of Solon and the epic travels of Odysseus. See Carol Dougherty, *The Raft of Odysseus. The Ethnographic Imagination of Homer's Odyssey* (Oxford, 2001), esp. pp. 3–4.

20 A.W. Nightingale, "The Philosopher at the Festival: Plato's Transformation of Traditional Theōria," in Elsner and Rutherford, *Pilgrimage,* pp. 151–80. Nightingale's argument is more fully elaborated in her *Spectacles of Truth in Classical Greek Philosophy:* Theōria *in its Cultural Context* (Cambridge, UK, 2004).

21 See Nightingale, "The Philosopher at the Festival," pp. 165–72, where she concisely analyzes the frame story of Plato's *Republic,* which begins with Socrates traveling down to Peiraeus to celebrate the festival of Bendis and ends with Socrates and his friends "theorizing" (*theōrein*) elsewhere. According to Nightingale, in Plato's *Republic*, "philosophic *theōria* interrupts and supplants the *theōria* at the festival" (p. 166).

22 On these profoundly festive aspects of Theōria, see Kenneth J. Reckford, *Aristophanes' Old-and-New Comedy* (Chapel Hill, NC, 1987), pp. 1–52. Aristophanes' *Peace* would seem to exemplify that "festive character" which, according to Hans-Georg Gadamer, was the original "essence of theater." See his *Relevance of the Beautiful* (Cambridge, UK, 1986), esp. pp. 57–65. Gadamer's discussion of theory as "true participation" is also relevant here, as is his valuation of a "pre-theoretical" sense of theory—that is, taking lived experience as the basis for understanding. See, respectively, his *In Praise of Theory* (New Haven, CT, 1999), esp. p. 124; and *Truth and Method* (New York, 1993), esp. p. 267.

23 The script presents Theōria as being as sensually potent as she is politically and religiously charged (see lines 871–908). Yet these graphically erotic connotations should not be taken simply as lewd humor, since Theōria's supposedly naked body was in fact a padded costume worn by a male actor and exaggerated enough to somehow resemble both a calendar of religious holidays and a topographical map: her "ass" is worth waiting four years for, as is the Brauronian festival; and her appealing "isthmus" resembles the Corinthian site of Poseidon's festival. *Cf.* Sommerstein, *Peace*, notes to lines 876 and 879–80. By such imagery, Aristophanes seems to suggest that the Councilors ought to desire the practice of *theōria* as ardently as they crave regular connection with a beautiful woman. The erotic role of Theōria in Aristophanes' *Peace* would further seem to prefigure the comparable role of Eros in Plato's presentation of *theōria,* see Nightingale, *Spectacles of Truth,* p. 115. The actual physical appearance of Theōria in the performance of *Peace* is unknown, since, aside from verbal imagery, there is no contemporaneous graphic evidence (such as vase paintings) to indicate how she was figured. On what *is* known about the figure of Theōria, see Hans-Joachim

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